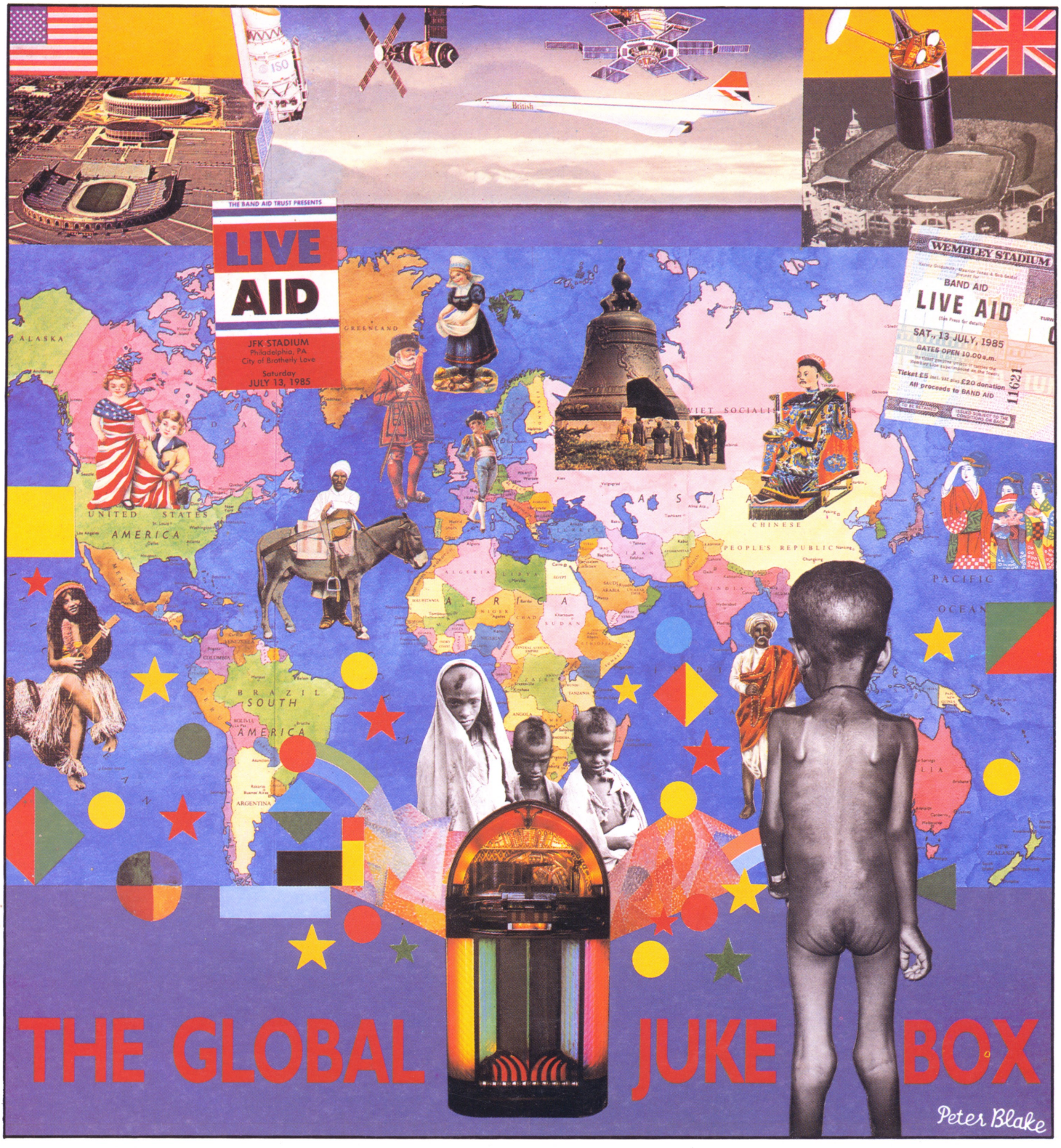
LIVE AID

WEMBLEY STADIUM
LONDON

JOHN F. KENNEDY STADIUM
PHILADELPHIA

JULY 13TH 1985



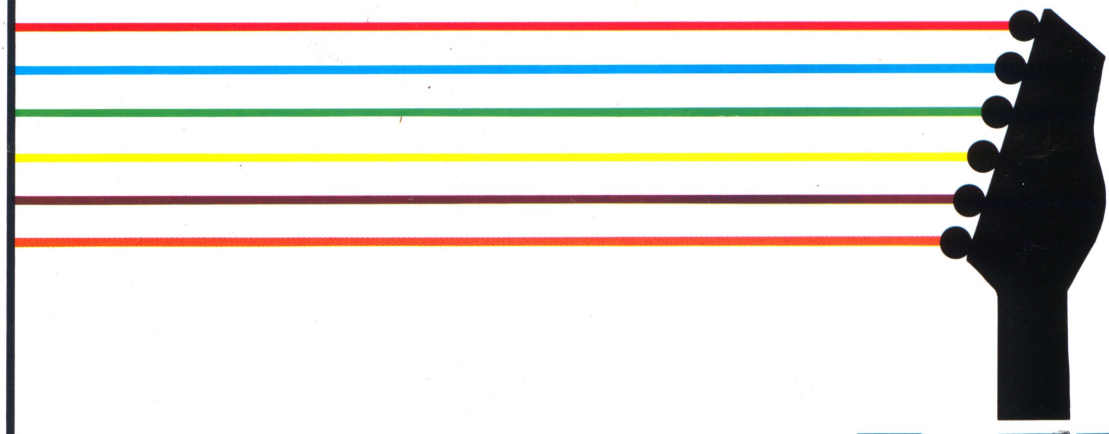
FEED THE WORLD

THIS PROGRAMME SAVES LIVES

PRICE £5

LIVE AID

British Telecom is proud to have been able to provide the connections for television and radio coverage in the UK and the link-up with Philadelphia.



LIVE AID

British TELECOM

BAND AID

I must try and show you this.

There is a child I think maybe it's four months old. The doctor says "No it's two years old." It squats on baked mud a tattered dusty piece of cotton hangs from one shoulder onto its distended stomach. It's face is huge. A two year old face on a four month body.

The eyes are moons of dust and flies caked by tears so big they don't dry until they reach the navel.

Its mother is squatting also, behind and slightly to his left. She is faint. She falls over a lot. I notice hundreds falling over.

The child stares. Between its legs flows a constant stream of diarrhoea. The immediate earth around its legs is damp with it.

I am watching a child die. In total silence and surrounded by its family it eventually begins to shit out its own stomach.

I am tired with grief and despair and a consuming rage for humanity.

He dies soon. He just dies. Big deal. A jumble of bones and dry skin, wet eyes, flies and shit. His mother hasn't noticed. She is too weak. Eventually they will come and tie his hands and legs in the approved manner, wrap his weightless body in anything and he will be buried hurriedly in a fruitless attempt to lessen the disease that flies ceaselessly through the scorching air.

At 2 a.m. it is freezing. At 2.30 the noise begins. Bodies too small and skinny to produce heat, too impoverished to have clothing, too weak to be able to digest, too thirsty to do anything but croak, too cold to do anything but die, too full of despair and hopelessness to live.

At 10 a.m. it is a cauldron. There is no noise except shuffle of feet moving forward in the endless procession of the intensive feeding lines, the soft keening of the bereaved, the moaning of the dying and the endless drone of the carrion flies.

It is a discreet, soft background sound, like afternoon tea in the Bath Tea Rooms I think. The almost soothing sound of famine. Inside the corrugated iron huts, it is beyond Dante's Inferno. At night freezing, by day an oven.

The living lie beside the dead on the earth or concrete platforms. Expediency rules. Famine is not polite. There is no beauty but in the faces, there is no dignity but in the eyes, no nobility but in the bearing, no privacy ▶

but of the mind. There is little emotion but sometimes the heart bursts and then the sound of famine is silence and a hopeless, screaming despair.

In that place where humans have abandoned, humanity thrives. A handful of grain each. There is no water to boil and make a sort of porridge...or there is water but there is no fuel with which to boil it,...or there is no fuel or water, just the grain.

You eat it. It is like consuming razor blades. It tears the walls of the stomach away, then passes through you, taking your innards with it, unconsumed and useless.

Or...you leave your dying village. You take your hungry children and you walk. Somewhere you have heard there is food. By instinct and desperation you arrive at a camp 2 weeks, a month later, with one child, the other having died somewhere in the desert. You wait faint and weak to be fed. You are not too weak to ensure your child is fed first. You die soon. Your child joins the endless intensive feeding lines of orphans. You've given it a 30/70% chance of life.

Or...you survive. After two months you must leave the camp. There is nowhere to go, no food, no water. You wander about in the devastation for a month or two. Soon you return almost dead again...and it goes on.

Or...there is a wall. About waist high. On one side about 10,000 starving, on the other a fresh-faced young nurse.

She has 300 tins of butter oil she can distribute. Who will she pick.

You hold up your child praying it at least can survive the holocaust. Who do you pick. Not looking you point your finger 300 times.

You have been picked. Tired feeling nothing but shame you shuffle to the other side of the wall and sit down your back to the other 9,700 who are chosen for death. You cannot face them. You take your ration of oil and you try to digest it.

You haven't been picked. You feel nothing but shame and a hopeless inadequacy. No recrimination except a profound depth of failure that you could not even give your children life. The children who in exhaustion lower their oversized heads on the crumbling wall.

There is no riot. There is no pleading. Only shame. Shame shared by those chosen, unchosen and the chooser.

The shame is ours. A shame so fierce it should burn us like the sun that burns that desert.

All these things I have seen.

Eight weeks ago the E.E.C. spent 265 million pounds in destroying 2 million tons of vegetable and fruit.

The shame, the shame, the shame.

Bob Geldof
July 1985

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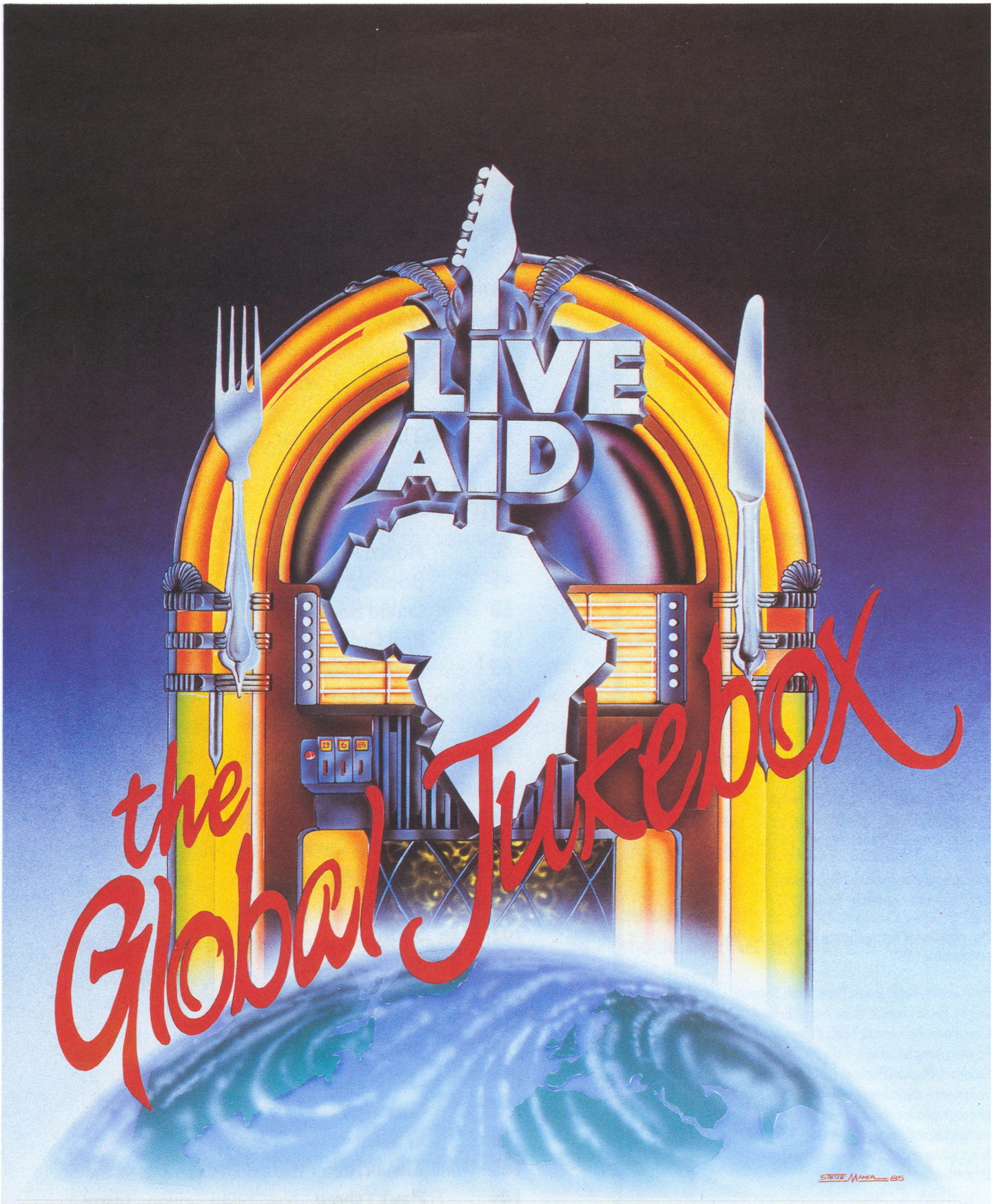

LIVE AID
the Global Jukebox
STEVE MAHER 85
WEMBLEY STADIUM LONDON · J.F.K STADIUM PHILADELPHIA
JULY 13th 1985

HARVEY GOLDSMITH AND BOB GELDOF FOR THE BAND AID TRUST
WITH BILL GRAHAM, MIKE MITCHELL, MAURICE JONES AND LARRY MAGID PRESENT LIVE AID

When Bob Geldof first came to my office to discuss this event, I thought he was joking. When Maurice Jones joined Bob and myself for the next meeting it suddenly became reality. "Let's go for broke we said. Let's raise as much money as possible." It now seems a reality.

Dealing on a global level for this show has suddenly made me realise what world time means. It starts early in the morning with Australia, and finishes late at night with Los Angeles. The calls are endless. Every day we gain something only to find ten new problems in coping with it. It has become the challenge of the century and everyone has risen to the bait. I am proud to be part of it.

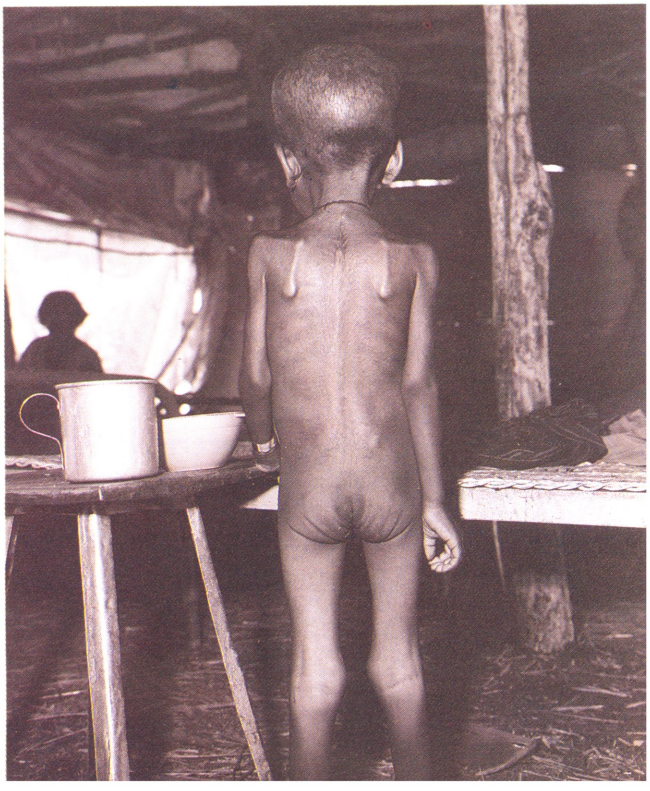
Dear Bob, the next time you have got something on like this, please let me know early, so I can book my holiday.

Special thanks to everyone in my office and particular thanks to Pete Smith and Mick Worwood, who when I told him "Once you open your mouth in this organisation, you're in", jumped in with two feet. Without him and Richard Gray there would be no programme, nor the money to cover it.

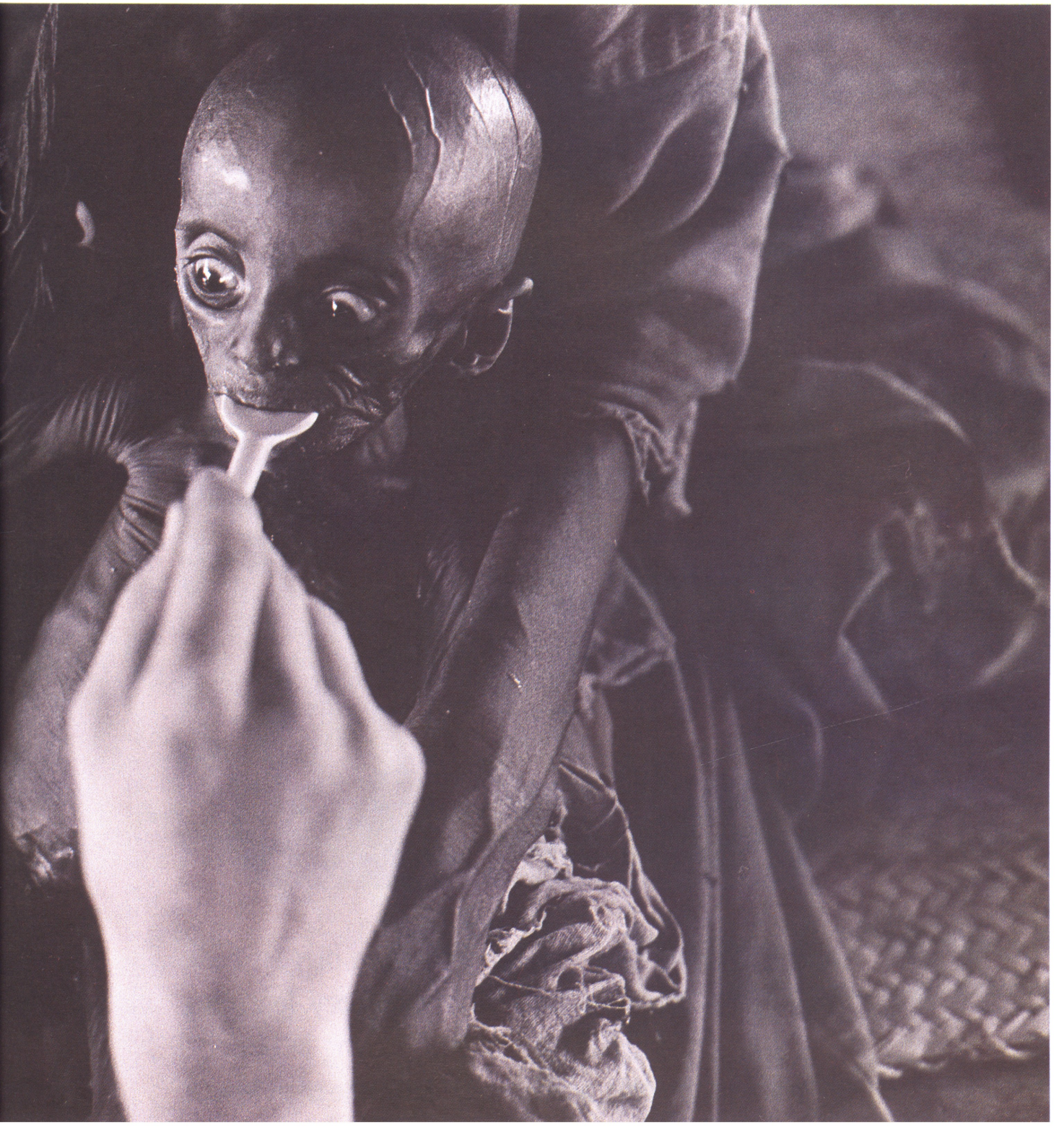
Harvey Goldsmith

I have promoted many concerts but have never been involved in anything like this. I was invited by Bob Geldof and Chris Morrison (Band Aid trustee and manager of Midge Ure) to help promote Live Aid with Harvey. I am proud of the opportunity to work with Bob whose determination and dedication is an example to the world. Today's show has been given many descriptions. To me it is proof that by pushing politics and red tape aside, people can and will help people.

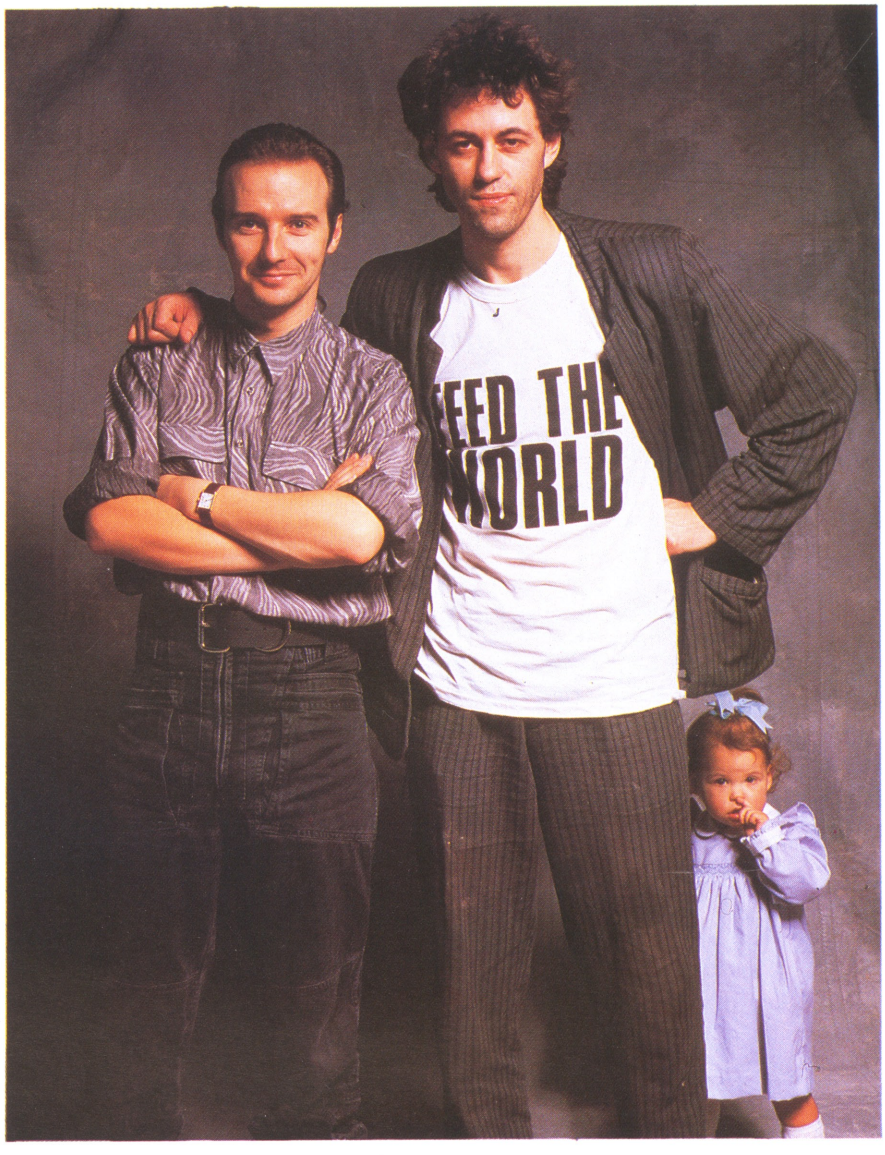
Maurice Jones



Photographs by David Bailey from the book IMAGINE



THE STORY SO FAR...



The Live Aid concert is the biggest rock and television event in history, featuring 63 different acts performing in London and Philadelphia, and with an audience of at least a billion around the world. The two concerts will be linked by satellites across the Atlantic, and beamed to television viewers from New York to Moscow, and London to Peking. This "global jukebox" will raise over £10 million for the Band Aid appeal for Africa.

Notes

February/March 1985

21 Thursday
22 Friday — It's ~~x~~ mas time
23 Saturday — We don't have to be afraid.
24 Sunday — At ~~x~~ mastime,
25 Monday — Let it be light, as bright as day,
26 Tuesday — In our world
27 Wednesday — Of rich + plenty,
28 Thursday — We can spread a smile of joy,
1 Friday **March** — Throughout all ~~ans~~ around the world,
2 Saturday — At ~~x~~ mastime.
3 Sunday
4 Monday — But say a prayer,
5 Tuesday — Pray for the other ones,
6 Wednesday — At ~~x~~ mastime,
7 Thursday — It's hard but when you're having fun,
8 Friday — There's a world outside the window,
9 Saturday — ~~There is a world outside the window,~~
10 Sunday — It's a world of doubt + fear.
11 Monday — Where the ~~sky~~ tears flowing
12 Tuesday — Is the bitter sweet of tears,
13 Wednesday — sting
14 Thursday — And the ~~x~~mas bells ~~that~~ ring them,
15 Friday — Are the ones that tell for you,
16 Saturday — Tonight ~~you~~ say a prayer
17 Sunday — That ~~bring~~ bring good that it's ~~x~~ for you.
18 Monday
19 Tuesday — And it never rains in Ethiopia
20 Wednesday
21 Thursday
22 Friday
23 Saturday
24 Sunday
25 Monday
26 Tuesday
27 Wednesday
28 Thursday
29 Friday
30 Saturday

RECORDING SESSION

The story of the greatest rock extravaganza ever goes back to last October, when Bob Geldof sat at home watching a television report on the Ethiopian famine. Michael Buerk and Mohamed Amin's four minute film from the feeding centres of Korem and Makele horrified Geldof: "The picture that remains with me was that of the 23 year old nurse, who had to choose from 10,000 people, 300 who could be fed. What separated those chosen to live from those condemned to die was a waist high wall. The people picked to be fed stood ashamed of their good fortune on one side of the wall, turning their backs in shame on the others. The ones left behind in effect condemned to die, stood and watched with a beautiful dignity."

Geldof immediately decided to try and make a record to raise money for famine relief. Along with Midge Ure, he wrote "Do They Know It's Christmas/Feed the World", and set about rounding up as many pop stars to perform the song as possible. Within a couple of days over 40 musicians had agreed to help, and a recording date was set for November 25.

The next step was to work out the costs of the record, and then persuade people to give free vinyl, cardboard, and printing. Peter Blake designed a cover for free, and ZTT Records donated a recording studio for the day. The rest is now history. The record became this country's biggest-selling single ever:

NOV. 25TH 1984.

more than 3 million copies in England alone, raising £8 million finally worldwide.

The Live Aid concert was, says Geldof, the obvious step to take after the spectacular success of the record: "We've kept millions of people alive. Now we must give them a life. And that means more money for long term development projects. I'm a pragmatist – if there's a problem, you have to go out and solve it."

But despite the ease with which the idea for the concert was conceived six months ago, the organisation has proved to be a nightmare. Using a battered desk diary full of lists, appointments, and phone numbers as his "office", Geldof marshalled his considerable charm into cajoling people to help: "One of the first things I had to do was ask the bands to appear, but everyone seemed to be on tour. So I had to track them down, find out their hotels and what aliases they were staying under, and stay up til I finally got to speak to them. I seemed to spend 20 hours a day on the telephone..."

But gradually the event began to take shape. Harvey Goldsmith, the country's leading promoter and Maurice Jones in England and Larry Magid in America were roped in to help organise the concert. Mike Mitchell who helped organise the L.A. Olympics was asked with Hal Uplinger and Mike Appleton of the B.B.C. to produce and organise the television broadcast and telethon on a global scale. By aiming high, Geldof hoped the concert would take on a symbolic importance, that would lead to even greater things: "It is important to make a grand gesture, so that you can focus the attention of governments. And we would like to see governments making their own gestures on an equal scale to the concert – which means you're talking in terms of millions of pounds."

To make the rock world's own "grand gesture" succeed has required meticulous planning. The two stadiums being used, Wembley and the John F. Kennedy Stadium in Philadelphia, are more than 3,000 miles apart, but are being linked by satellite in a carefully co-ordinated programme. Each act will be on stage at Wembley for 20 minutes from noon, til 5pm, when the concert in Philadelphia begins at noon local time. Then, in the break between each act, live pictures will be shown on huge screens on either side of the stage – and vice versa in Philadelphia. This will then go live to over 80% of the total number of television sets in existence throughout the world. ▶

BAND

AID

(Left to right, top row) Adam Clayton, Phil Collins, Bob Geldof, Steve Norman, Chris Cross, John Taylor, Paul Young, Tony Hadley, Glenn Gregory, Simon Le Bon, Simon Crowe, Marilyn, Keren, Martin Kemp, Jody Watley
(Left to right, middle row) Bono, Paul Weller, James Taylor, Peter Blake (sleeve artist), George Michael, Midge Ure, Martin Ware, John Keeble, Gary Kemp, Roger Taylor, Sarah, Siobhan, Peter Briquette, Francis Rossi
(Left to right, front row) Robert 'Kool' Bell, Dennis Thomas, Andy Taylor, Jon Moss, Sting, Rick Parfitt, Nick Rhodes, Johnny Fingers
Also featuring: David Bowie, Boy George, Holly, Paul McCartney

"DO THEY KNOW IT'S

Last May Geldof rang Lord King at British Airways to ask if he could borrow Concorde for the day of the concert, free of charge – a request which was granted. Now Phil Collins and a few others are able to play in Wembley, then leave for New York on Concorde at 6.30pm, arrive there at 4.30pm local time, and then get to Philadelphia at the same time they left England to play again. "If we time it properly," say Harvey Goldsmith, "he will arrive in Philadelphia at the same local time as he played in London."

As with the Band Aid record, most of the Wembley concert has been staged at cost. The sound and lighting equipment has been provided free, as has the transport and massive revolving stage. Furthermore, the technical wizardry that helped to make the Los Angeles Olympics one of the most profitable and widely-seen sports events ever has been enlisted – also free of charge. Worldwide Sports, an organisation created last March by the 1984 Olympics planning and finance expert, Mike Mitchell, has taken charge of the concert's international marketing and merchandising. It has also been selling the TV and radio rights around the world, from India to South America and to Africa, which will receive the broadcast for nothing.

The global jukebox has rapidly spread wings all over the world, where countries will take the broadcast of the concert, and intersperse it with their own entertainment and famine appeals. In Australia they have organised a "mad Australian down-under day with bands and all kinds of sports," says Mike Appleton, the BBC producer co-ordinating the broadcast. In Italy a plan has been floated to have Pavarotti and 500 Italian rock musicians singing together on a football pitch.

The BBC will have spent about £60,000 for 15 continuous hours of television, and radio, which makes it a bargain for the corporation. It has leased satellite time to link the two venues, and has paid the bands playing at Wembley pepper corn but obligatory fees that will go straight into the Band Aid charity coffers. In Philadelphia there will be a television crew of more than 250 people, with 20 cameras. Worldwide Sports is responsible for the transmission of the two concerts around the world. It will bounce the signals off four satellites at a cost of around 200,000 dollars – well below the normal price.

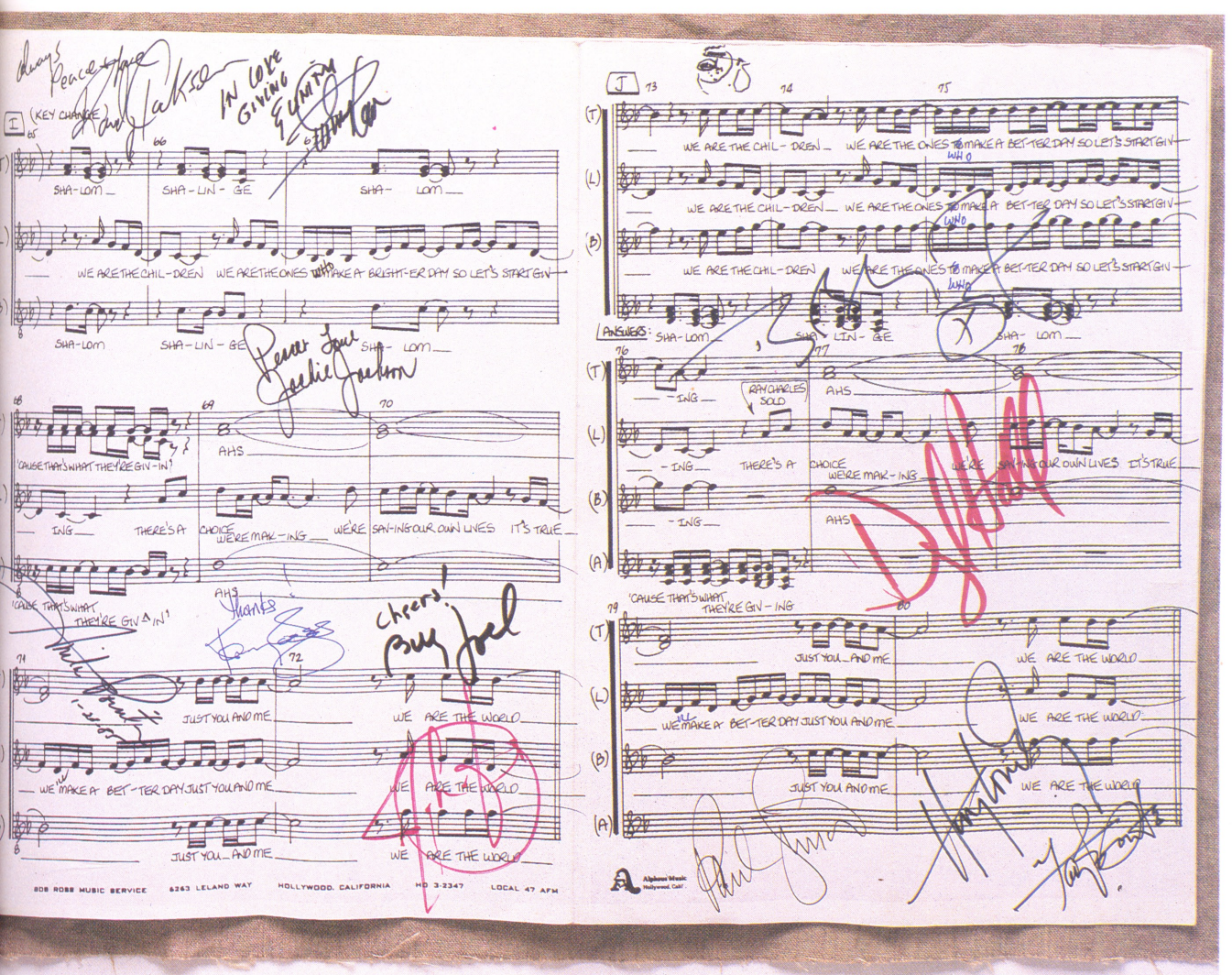
Worldwide Sports' own production and organisation costs have been covered by selling rights for a

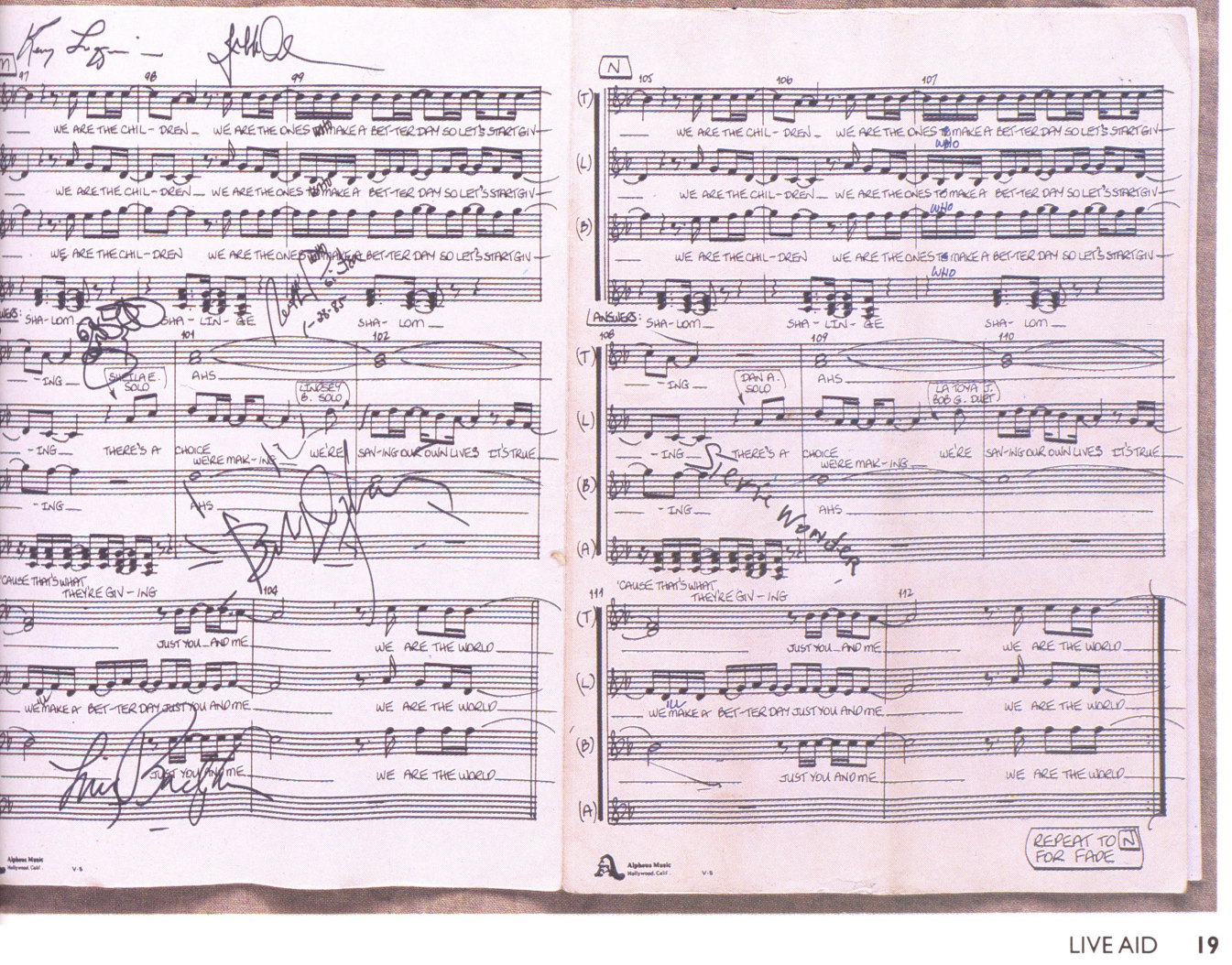
CHRISTMAS?"

primetime slot on ABC television. All the rest of the money raised – fees from TV rights all over the world, half the advertising revenue from American local channels broadcasting the concert, and sponsorship rights from international companies – will go to the charity. In all, there may be well over £10 million flooding into Band Aid's funds for Africa.

More important than the payment of fees for TV rights, is that Band Aid have required most countries taking the broadcast to organise a television appeal to raise money for famine relief. The amount of money raised by these telethons is anybody's guess – but it could be millions. Certainly it will be far, far more than anyone dared predict when the idea of Band Aid was first conceived last year. Geldof and Simon Napier Bell, one of Wham's managers worked out the record could raise in the region of £70,000. It passed that in the first hour of release. "The whole thing is wish-fulfillment," says Geldof. "We go out on a limb and make promises, and then hope they will be self-fulfilling prophecies." ●

WE ARE THE WORLD · PART 2
CHORUS ENTRANCE
TOP:
LEAD:
BOTTOM:
WE ARE THE WORLD
WE ARE THE CHIL - DREN
WE ARE THE ONES
TO MAKE A BRIGHT - ER DAY SO LET'S START GIV - ING
THERE'S A CHOICE WE'RE MAK - IN' WE'RE
SAN - ING OUR OWN LIVES IT'S TRUE
WE MAKE A BET - TER DAY JUST YOU AND ME
JUST YOU AND ME
AH
WHO
HARRY B. (SOLO FILLS)
ANSWERS:
SHA - LOM
SHA - LIN - GE
HUEY L. SOLO
JEFFREY O. SOLO
BETTE M. (SOLO FILLS)
'CAUSE THAT'S WHAT THEY'RE GIV - ING
BOB ROSS MUSIC SERVICE 6263 LELAND WAY HOLLYWOOD, CALIFORNIA HO 3-2347 LOCAL 47 AFM
Alphonso Music Hollywood, Calif. V-5

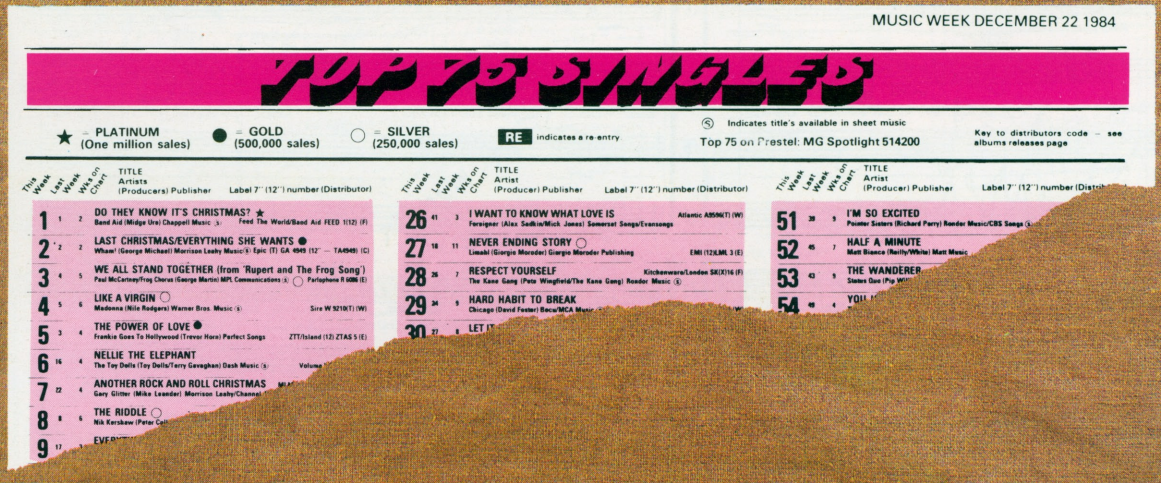

(KEY CHANGE)
SHA-LOM
SHA-LIN-GE
WE ARE THE CHIL-DREN
WE ARE THE ONES WHO MAKE A BRIGHT-ER DAY SO LET'S START GIV-
'CAUSE THAT'S WHAT THEY'RE GIV-IN'
AHS
THERE'S A CHOICE WE'RE MAK-ING
WE'RE SAV-ING OUR OWN LIVES
IT'S TRUE
JUST YOU AND ME
WE ARE THE WORLD
WE MAKE A BET-TER DAY JUST YOU AND ME
808 ROBB MUSIC SERVICE 6263 LELAND WAY HOLLYWOOD, CALIFORNIA HO 3-2347 LOCAL 47 AFM
Alphonso Music Hollywood, Calif.
ANSWERS:
RAY CHARLES SOLO
WE MAKE A BET-TER DAY SO LET'S START GIV-
'CAUSE THAT'S WHAT THEY'RE GIV-ING


SHEILA E. SOLO
LINDSEY B. SOLO
DAN A. SOLO
LA TOYA J. BOB G. DUET
REPEAT TO N FOR FADE
Alphonso Music Hollywood, Calif.
V-5

FILE: GELDOF CHART A1 SOCIAL SURVEYS (GALLUP POLL) LTD.

GALLUP CHART SPECIAL GELDOF SOUVENIR EDITION
ALL TIME BEST SELLING UK SINGLES AT FEBRUARY 1985

1	DO THEY KNOW IT'S CHRISTMAS? BAND AID	MERCURY	1984
2	MULL OF KINTYRE WINGS	PARLOPHONE	1977
3	RIVERS OF BABYLON/BROWN GIRL IN THE RING BONEY M	ATLANTIC HANSA	1978
4	YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA & OLIVIA NEWTON-JOHN	RSO	1978
5	RELAX FRANKIE GOES TO HOLLYWOOD	ZTT/ISLAND	1983
6	I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER	MOTOWN	1984
7	TWO TRIBES/WAR FRANKIE GOES TO HOLLYWOOD	ZTT	1984
8	SHE LOVES YOU BEATLES	PARLOPHONE	1963
9	I WANT TO HOLD YOUR HAND BEATLES	PARLOPHONE	1963
10	MARYS BOY CHILD BONEY M	ATLANTIC HANSA	1978
11	TEARS KEN DODD	COLUMBIA	1977
12	SUMMER NIGHTS JOHN TRAVOLTA & OLIVIA NEWTON-JOHN	RSO	1978
13	WHITE CHRISTMAS BING CROSBY	DECCA/MCA	1942
14	ROCK AROUND THE CLOCK BILL HALEY AND THE COMETS	BRUNSWICK/MCA	1954
15	CAN'T BUY ME LOVE BEATLES	PARLOPHONE	1964
16	DON'T YOU WANT ME HUMAN LEAGUE	VIRGIN	1981
17	KARMA CHAMELEON CULTURE CLUB	VIRGIN	1983
18	I FEEL FINE BEATLES	PARLOPHONE	1964
19	LAST CHRISTMAS/EVERYTHING SHE WANTS WHAM	EPIC	1984
20	SAVE YOUR KISSES FOR ME BROTHERHOOD OF MAN	PYE	1976



MUSIC WEEK DECEMBER 22 1984

TOP 75 SINGLES

★ = PLATINUM (One million sales) ● = GOLD (500,000 sales) ○ = SILVER (250,000 sales) RE indicates a re-entry Ⓢ Indicates title's available in sheet music Top 75 on Prestel: MG Spotlight 514200 Key to distributors code — see albums releases page

This Week | Last Week | Wks on Chart | TITLE / Artists / (Producers) Publisher | Label 7" (12") number (Distributor)

1 1 2 DO THEY KNOW IT'S CHRISTMAS? ★ Band Aid (Midge Ure) Chappell Music Ⓢ Feed The World/Band Aid FEED 1(12) (F)
2 2 2 LAST CHRISTMAS/EVERYTHING SHE WANTS ● Wham! (George Michael) Morrison Leahy Music Ⓢ Epic (T) GA 4949 (12" — TA4949) (C)
3 4 5 WE ALL STAND TOGETHER (from 'Rupert and The Frog Song') Paul McCartney/Frog Chorus (George Martin) MPL Communications Ⓢ ○ Parlophone R 6086 (E)
4 5 6 LIKE A VIRGIN ○ Madonna (Nile Rodgers) Warner Bros. Music Ⓢ Sire W 9210(T) (W)
5 3 4 THE POWER OF LOVE ● Frankie Goes To Hollywood (Trevor Horn) Perfect Songs ZTT/Island (12) ZTAS 5 (E)
6 16 4 NELLIE THE ELEPHANT The Toy Dolls (Toy Dolls/Terry Gavaghan) Dash Music Ⓢ Volume
7 22 4 ANOTHER ROCK AND ROLL CHRISTMAS Gary Glitter (Mike Leander) Morrison Leahy/Channel
8 8 6 THE RIDDLE ○ Nik Kershaw (Peter Col
9 17 EVE

26 41 3 I WANT TO KNOW WHAT LOVE IS Foreigner (Alex Sadkin/Mick Jones) Somerset Songs/Evansongs Atlantic A9596(T) (W)
27 18 11 NEVER ENDING STORY ○ Limahl (Giorgio Moroder) Giorgio Moroder Publishing EMI (12)LML 3 (E)
28 26 7 RESPECT YOURSELF The Kane Gang (Pete Wingfield/The Kane Gang) Rondor Music Ⓢ Kitchenware/London SK(X)16 (F)
29 24 5 HARD HABIT TO BREAK Chicago (David Foster) Bocu/MCA Music
30 27 8 LET IT

51 X 1 I'M SO EXCITED Pointer Sisters (Richard Perry) Rondor Music/CBS Songs Ⓢ
52 45 7 HALF A MINUTE Matt Bianco (Reilly/White) Matt Music
53 43 9 THE WANDERER Status Quo (Pip Wil
54 49 4 YOU

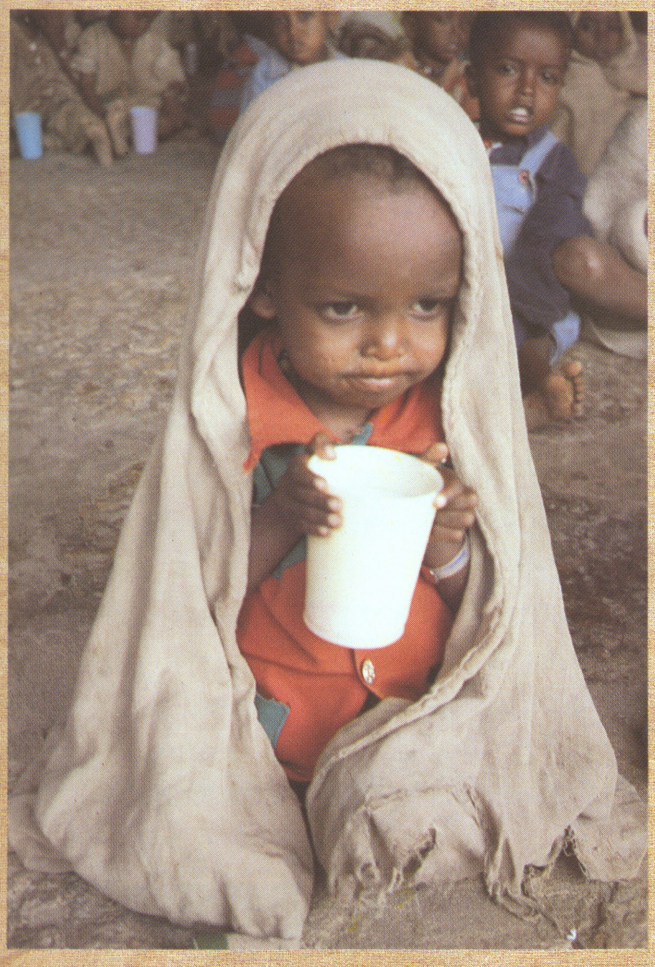
"DO THEY KNOW IT'S CHRISTMAS?"

THE U.N. CALLED IT THE

Last January, when millions of pounds were pouring into the Band Aid charity, Bob Geldof flew to Ethiopia to find out what the money should be spent on. After meeting government officials in Addis Ababa, he travelled to the famine-stricken Tigre province, arriving on the Ethiopian Christmas Eve: "It was very beautiful", he says. "The sun was going down, in a red sky. A government man played a tape of the Band Aid record, and although this sounds corny, it was very moving – this scratchy little tape in the middle of all that devastation hopeless beauty."

Later that evening he went to Midnight Mass, in the ancient dug-out cathedral of Lalibela, he came out of the church to see the landscape bathed in moonlight: "Everything looked very pretty. Then I saw stones lying all around – and suddenly realised they were people curled up into balls. Starving people...it was the first time I had seen it." ▶

GREATEST NATURAL DISASTER FACED BY MAN

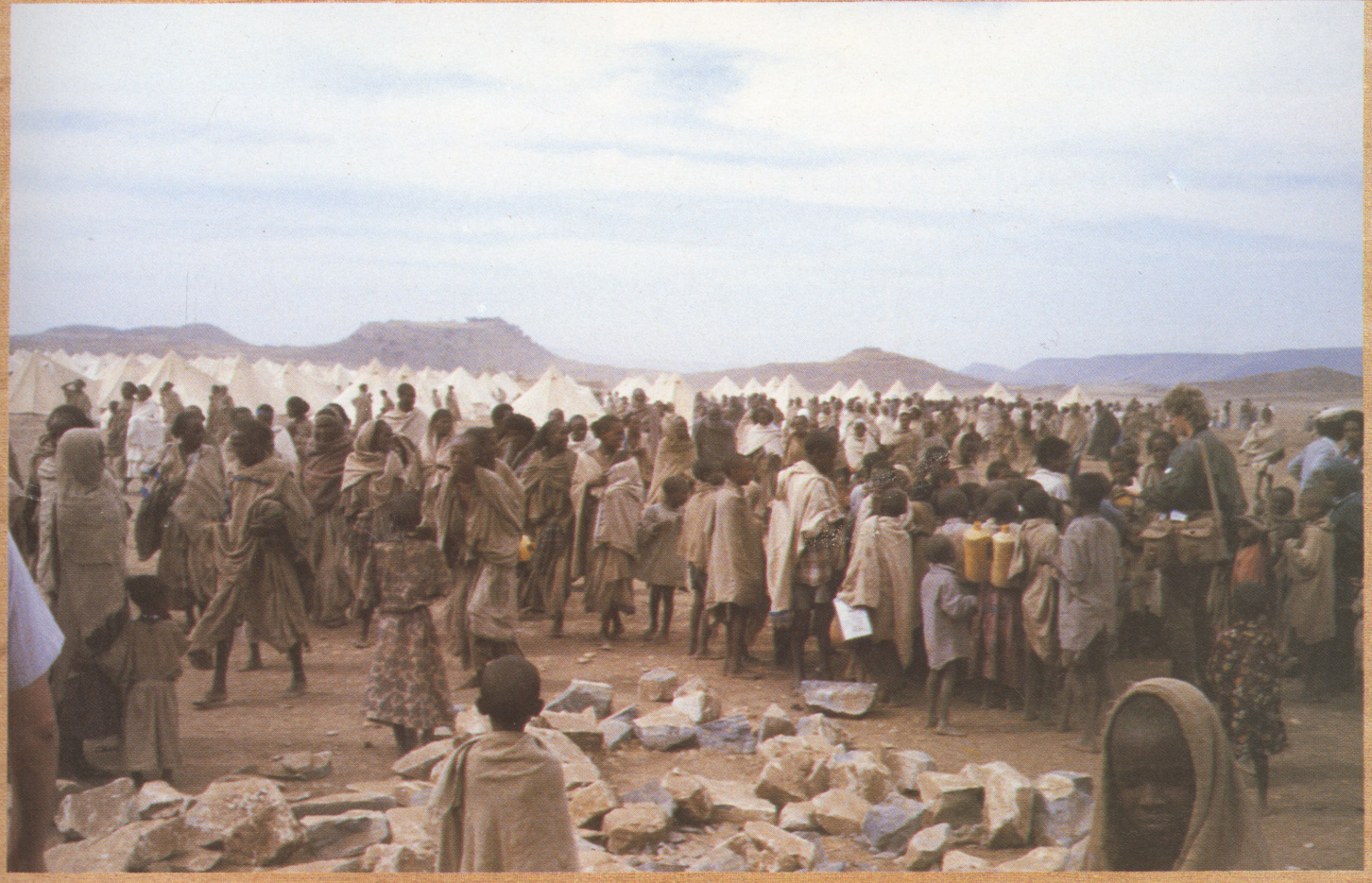


DEATH THROUGH FAMINE

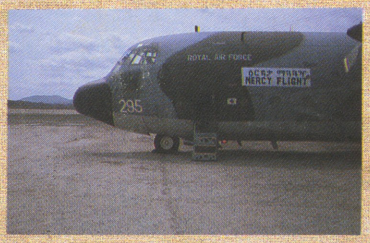
The next day Geldof visited a feeding camp in Tigre: "It was horrific. Tiny children were just falling over and dying. I was crying tears of total rage and despair that this famine had been allowed to happen – and was still allowed to happen."

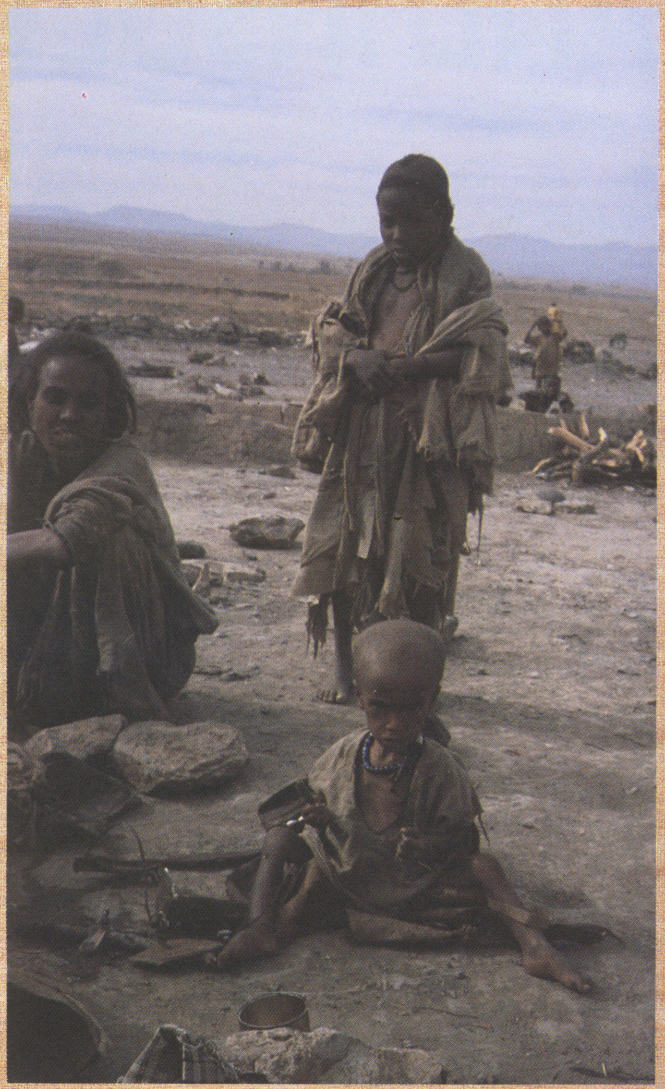
He also went to the Sudan, to the grim border camps for Ethiopian refugees: "At one camp I counted 15 bags of flour, for 27,000 people", says Geldof. "There were terrible diseases, and blazing heat during the day, and freezing cold at night. The rain hadn't come since 1981, and the seed hadn't grown, so they had dug up the seed and eaten it. All the trees had been cut down for firewood, so the soil turned to dust and blew away. The ground looked like a red-hot poker had been lain across it." ▶

DEFIES ALL HUMAN LOGIC AND INSULTS US ALL



FAMINE IS A MAN-MADE TRAGEDY





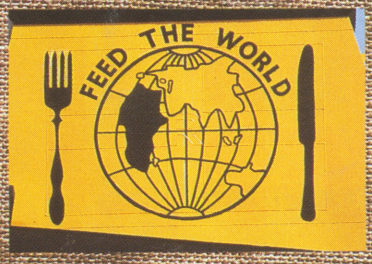
Geldof returned to London appalled by what he had seen, and with a list of priorities for famine relief drawn up by aid workers and officials from the Ethiopian government.

He was determined to avoid setting up a bureaucratic and slow-moving charity: "I knew we had to see immediate results, and give help straight away," he says. "We had to have a small, dynamic organisation." A trust had already formed in December in line with this thinking, to oversee the charity's spending. The trustees include Michael Grade, the controller of BBC1, and Maurice Oberstein, chairman of the British Phonographic Institute, along with Geldof, Midge Ure and others. A policy was established right from the start that every penny raised should go in relief to Ethiopia and Sudan, and nothing should be spent on administrative overheads and salaries.

So it was, as Geldof says, "a godsend" when Kevin Jenden, a London architect who has designed projects for the Red Cross in Ethiopia, volunteered his help last January: "It was a real weight off my shoulders. Kevin has overseen the entire relief operation." Jenden was joined by eight other volunteers, with backgrounds varying from accountancy to anthropology. They work from a warehouse donated by the Greater London Council, with the overheads paid for by a Malaysian oil millionaire. ▶

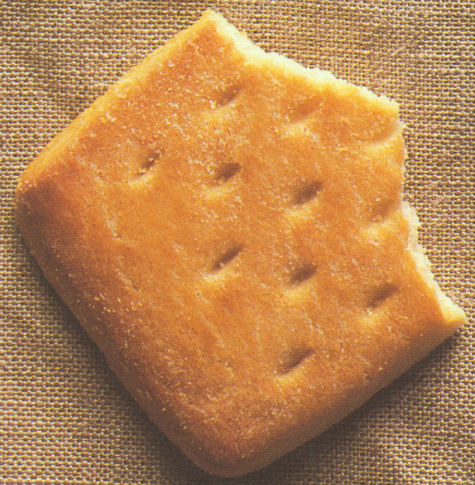
ONE BISCUIT KEEPS A

The volunteers began by contacting field agencies in Ethiopia and Sudan, with the aim of filling the gaps in provision by other donors. Governments tend to send grain – a basic food stuff – but one of the Band Aid team, an anthropologist, discovered when she visited camps that there was a desperate need for highly nutritious supplementary food, such as milk powder and high-energy biscuits, which stimulate the appetite of malnourished children. So far, Band Aid has sent 1,335 tons of milk powder, 150 tons of biscuits, 560 tons of oil, 470 tons of sugar, and 1,000 tons of grain.



The supplies have been sent over in airlifts, and on three ships which have been chartered by Band Aid. The ships are providing a regular free freight service for other charities sending supplies to Ethiopia and Sudan, as well as taking Band Aid supplies – so an estimated £1.4m in shipping costs has been saved, and can be spent on further famine relief.

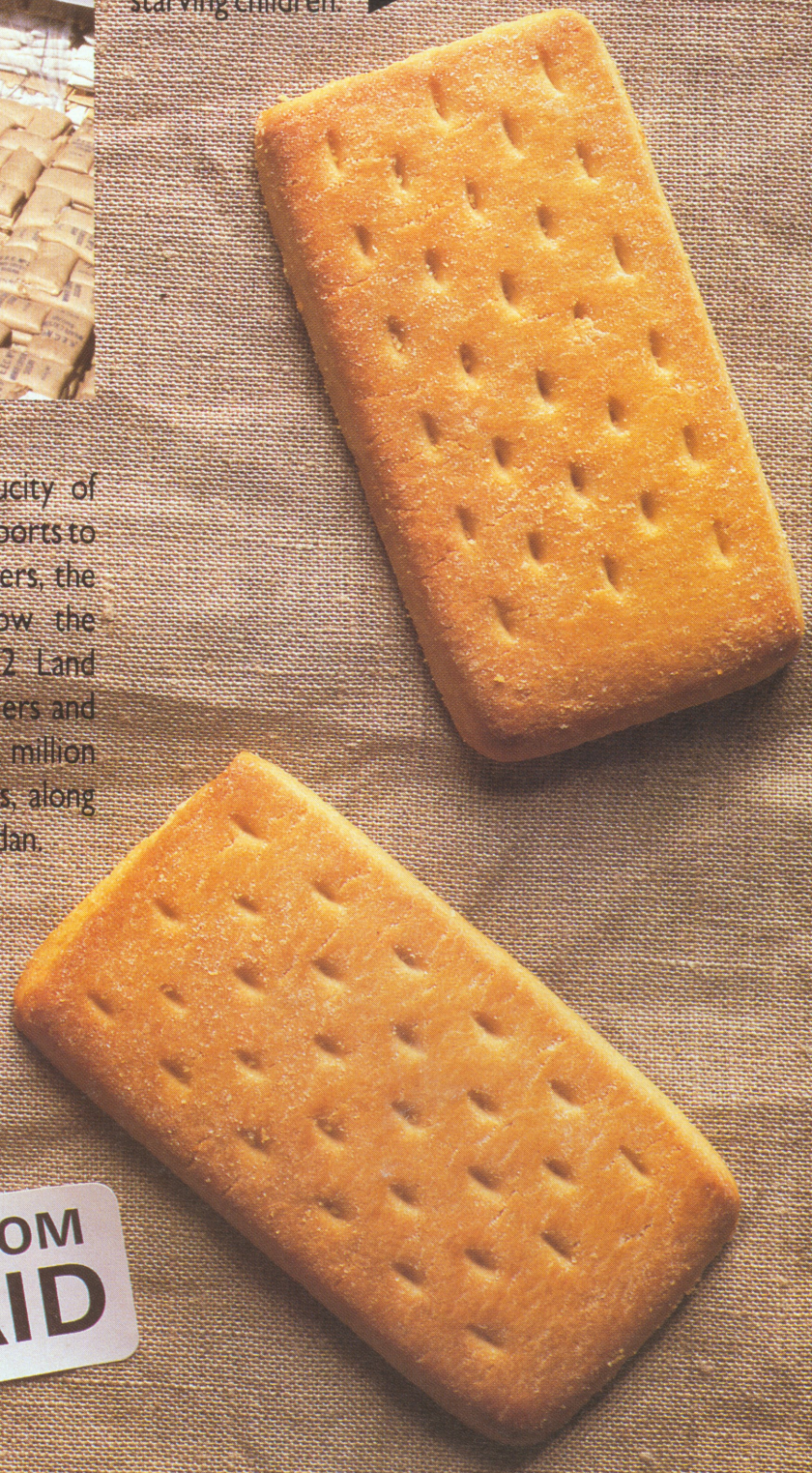
When Band Aid found tons of milk powder rotting on the dockside in Port Sudan while refugees in the camps starved to death, the charity turned its



CHILD ALIVE FOR 24 HRS.

attention to trying to alleviate the paucity of transport available to carry food from the ports to the camps. Dealing direct with the suppliers, the volunteers negotiated prices well below the normal market value – and bought 22 Land Rovers, four land-cruisers, 18 water trailers and 25 lorries. Then in June, they pulled off a million dollar deal to buy 100 lorries and trailers, along with workshops and spare parts in Port Sudan.

Band Aid has also targetted medical and agricultural equipment as vital needs – and 50 hospital tents, 50 tons of medical supplies, 10 tractors, £300,000 worth of seed and £200,000 of tools have been supplied. One particularly urgent supply was 40,000 vitamin A tablets, which will help to prevent blindness in starving children. ▶



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GIVE UNTIL IT HURTS

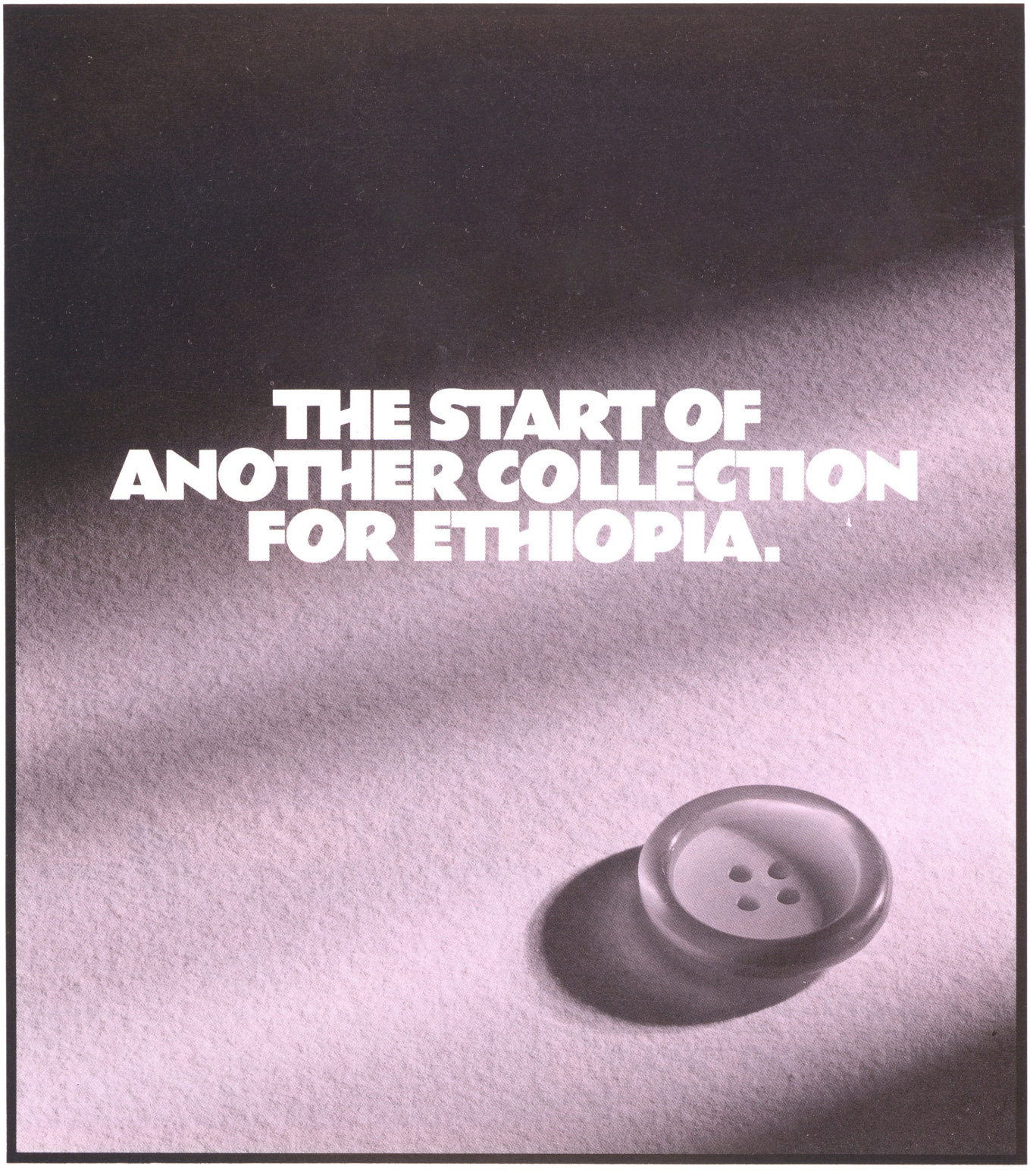
THE BAND AID VOLUNTEERS.
(left to right) Bob Geldof, Kevin Jenden, Dee Flower, Penny Jenden, Phillip Rusted, Judy Anderson, Valerie Blondeau and Ken Martin

So the £8m raised by the Band Aid record has been rapidly swallowed up in famine relief. The £10m expected from the Live Aid concert is to be devoted to longer-term development projects, rather than simply emergency relief. Already Jenden is involved in negotiations to buy three well drilling rigs for sanitation and water-supply projects currently under way. The volunteers intend next to examine health education, irrigation and agriculture projects. "We will be looking for projects which not only provide for an urgent need," says Jenden, "but also offer training programmes for local engineers and workers – a move towards self-sufficiency. As Bob says we must give these people a life."

But food aid is not being ignored. As Jenden points out, "Even if the rains do come this year, any harvests will not be reaped until November. People have to be kept alive till then." And many people are too weak to leave the camps to go home and plant their crops – and if they were strong enough, they might well be without seed and tools. So the new Band Aid appeal for food is vital – every school in the country is being asked to fill bags with sugar, lentils and wheatflour. These will be sent to British ports free of charge by British Rail's Red Star service, for shipment to Africa on the Band Aid boats.

Both Geldof and Jenden hope that this tangible effort will remind people about the real purpose of the rock extravaganza: "The concert isn't about a concert – it is about saving people's lives and helping them live another day," says Jenden. He points out that the famine engulfs aid very fast: "There are 22 million people starving in the African famine – and the £8m that has been raised by Band Aid has probably kept 10 million people alive for two weeks so far."

So it is vital that the work continues. In the end, the Band Aid record and the concert could raise between them as much money (£25.8m) as the British government donated to Ethiopia last year. "The Band Aid concert is imperative to keep the money flowing," says Jenden. "When we go to a camp with 120,000 people living in bits of straw and canvas, and see them eating Band Aid biscuits, we realised that all the effort means something to someone... Band Aid is an amazing story of commitment and energy and enthusiasm," as Bob says. "In a world of surplus, death by starvation is the most preposterous and evil death of all. Every person dying of hunger is an insult to humanity. Through Band Aid people are saying "Enough – Stop it now"." ●



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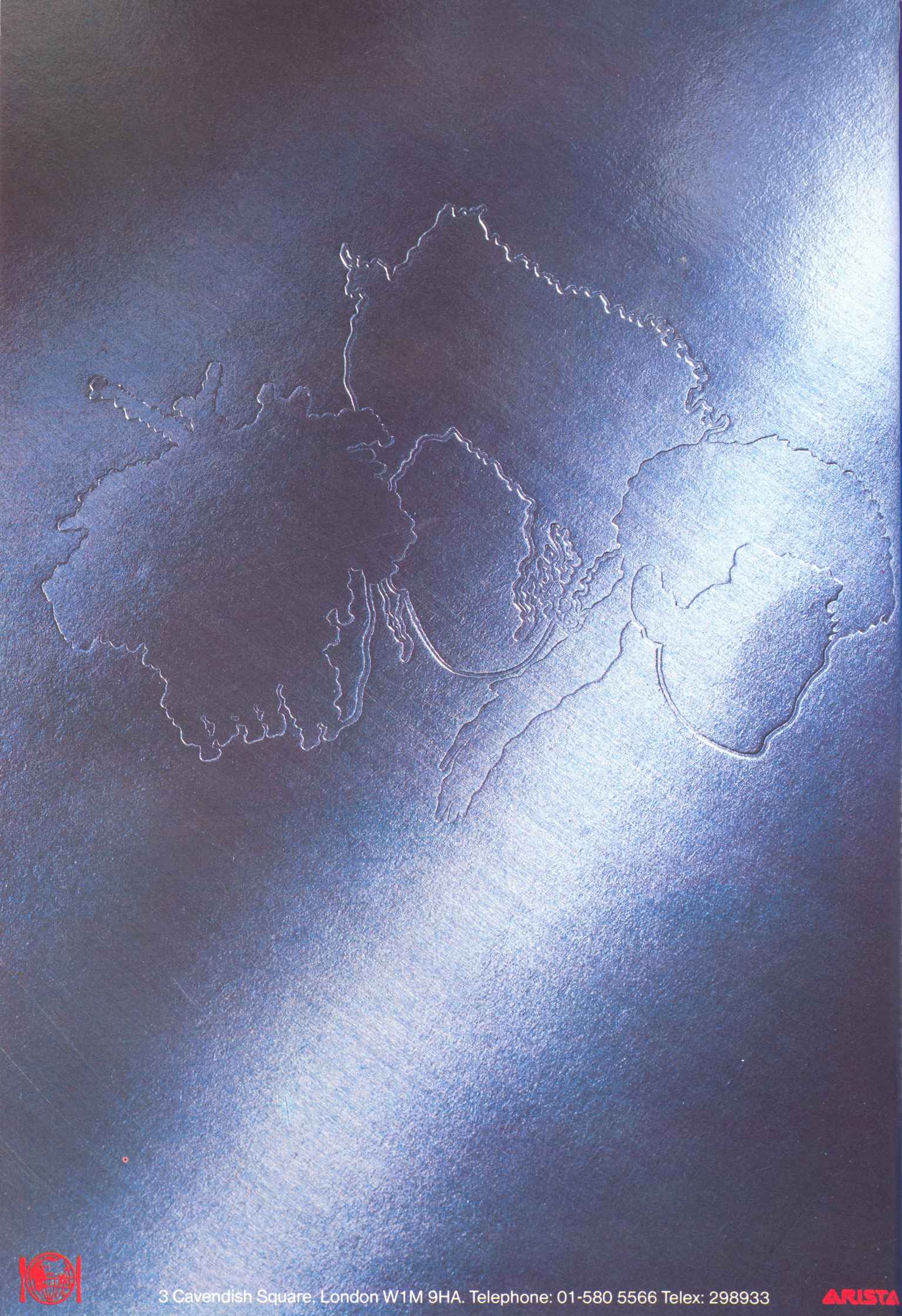

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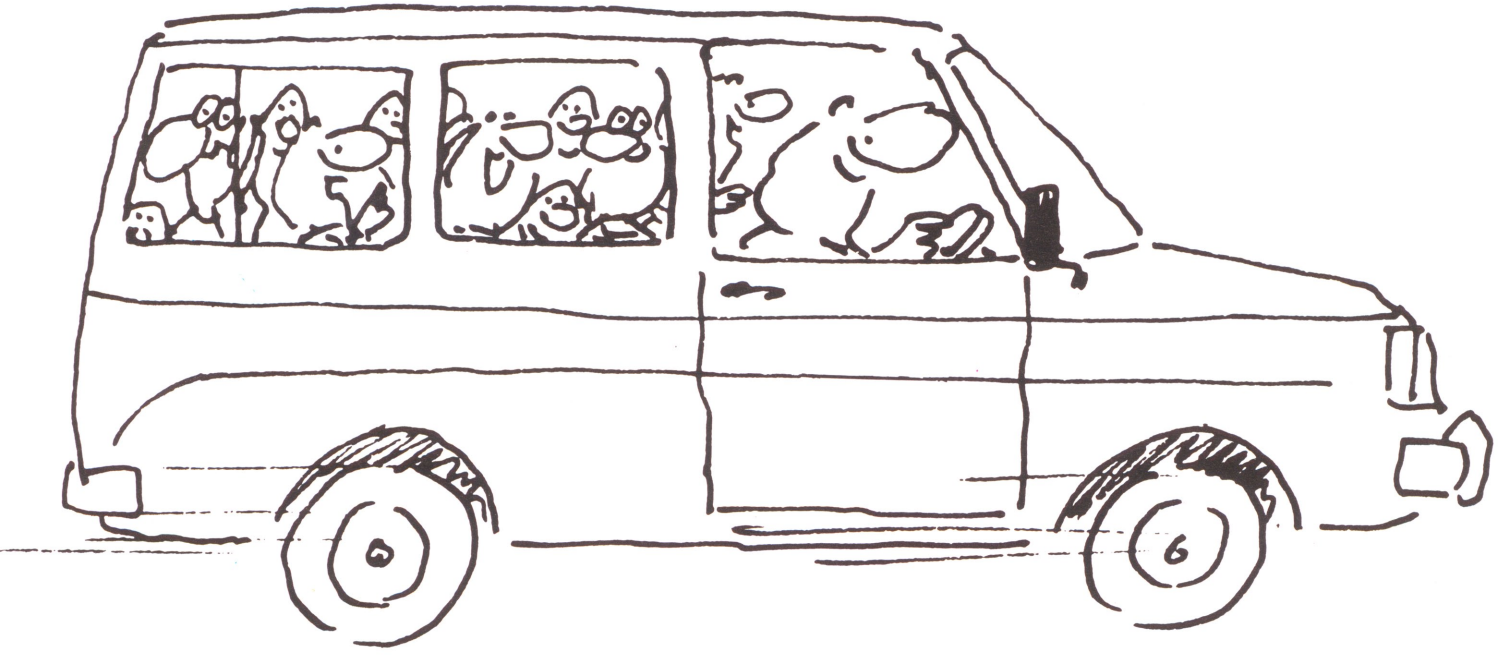

BUT DON'T LET LITTLE CHILDREN SUFFER.

Trucks

ADAM ANT

Adam Ant was born in London. After studying graphic design at Hornsey College of Art 1973-77 he left to pursue a musical career and formed "Adam & The Ants", playing clubs and concert halls around Britain and Europe. In 1980 he formed "Adam & The Ants" mark 2. Since 1980 he has had thirteen top ten singles, four of them no. 1. The "Kings of the Wild Frontier" and the "Prince Charming" albums both went triple platinum and to the top of the charts in the UK and Australia. In 1982 he began a solo career. His album "Friend or Foe" hit gold in the UK, America, Canada and Australia. The single "Goody Two Shoes" made no. 1 in the UK and six other countries and the top ten in the United States. His last album "Strip" brought his worldwide record sales to 15,000,000 to date, despite its UK ban. Winner of two Ivor Novello awards for songwriting, he has also received the Carl Allen BPI and a Grammy nomination. He has toured consistently, with five tours of the USA, the most recent being January 84-April 84, as well as extensive performances throughout Europe, Australia and the Far East. Since 1980 he has written, storyboarded, co-directed and produced a dozen of his own video promotion films. He appeared in Derek Jarman's film "Jubilee" and went to Hollywood in May '84 to appear in "Nomads". Whilst in the States, Adam appeared in the spectacular "Motown 25" TV show with Diana Ross, Michael Jackson and the late Marvin Gaye. ▶

ADAM ANT

In December 1983, he was asked by Giorgio Moroder, the Oscar winning composer of "Flashdance", to sing one of his songs as part of the soundtrack to the original Fritz Lang classic film, "Metropolis". At the end of his US tour in April 84, Adam went to Montreux, Switzerland to appear in the "Golden Rose Festival".

Since his return to London last Summer he has released a hit single "Apollo 9" and has made his acting debut at the Royal Exchange Theatre, Manchester in the title role of Joe Orton's black comedy, "Entertaining Mr Sloane", with Sylvia Syms, James Maxwell and John Southworth. He has also just completed a new single and album both entitled "Vive Le Rock", produced by Tony Visconti, and is now planning an extensive world tour for the end of the year. ●

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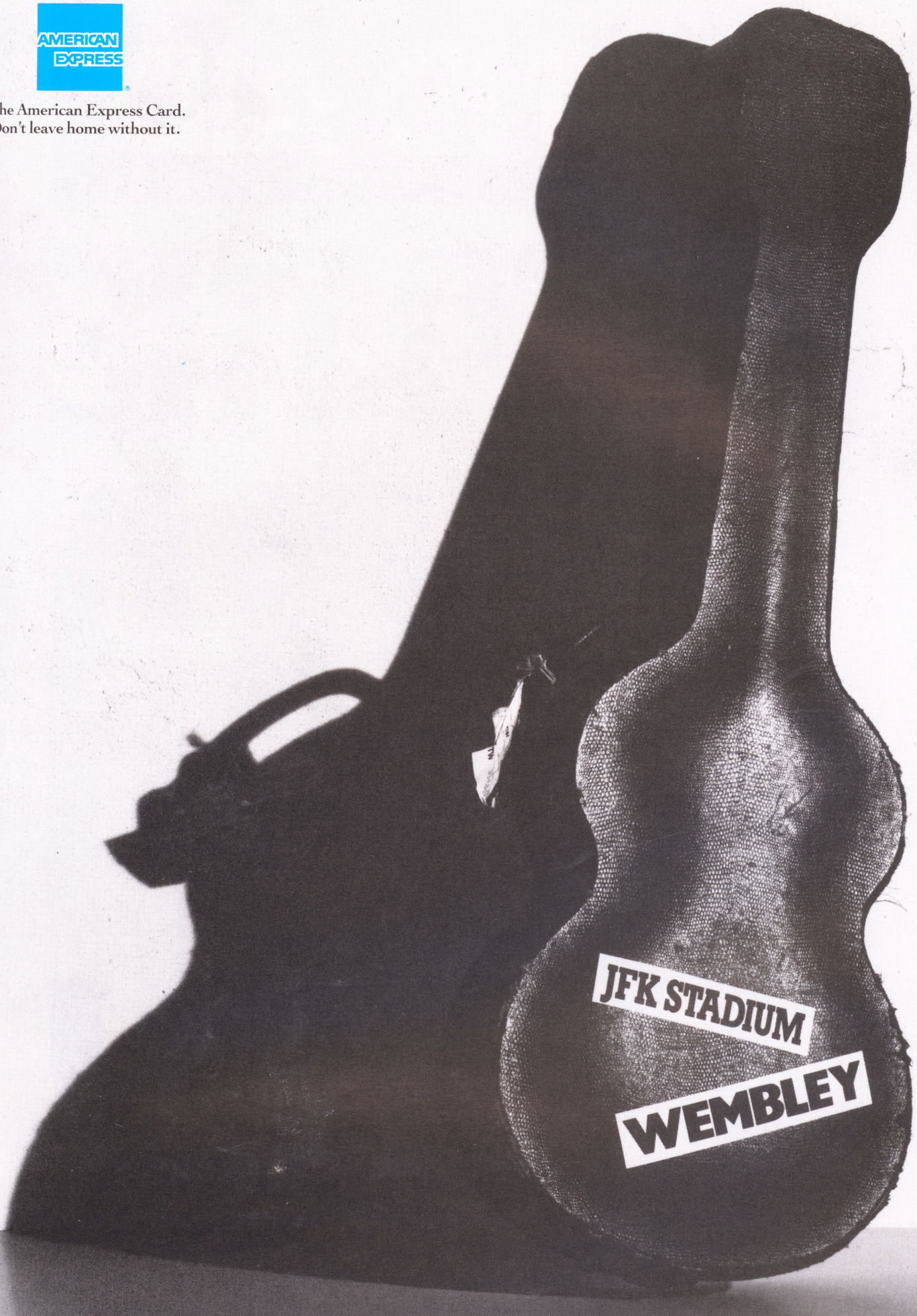

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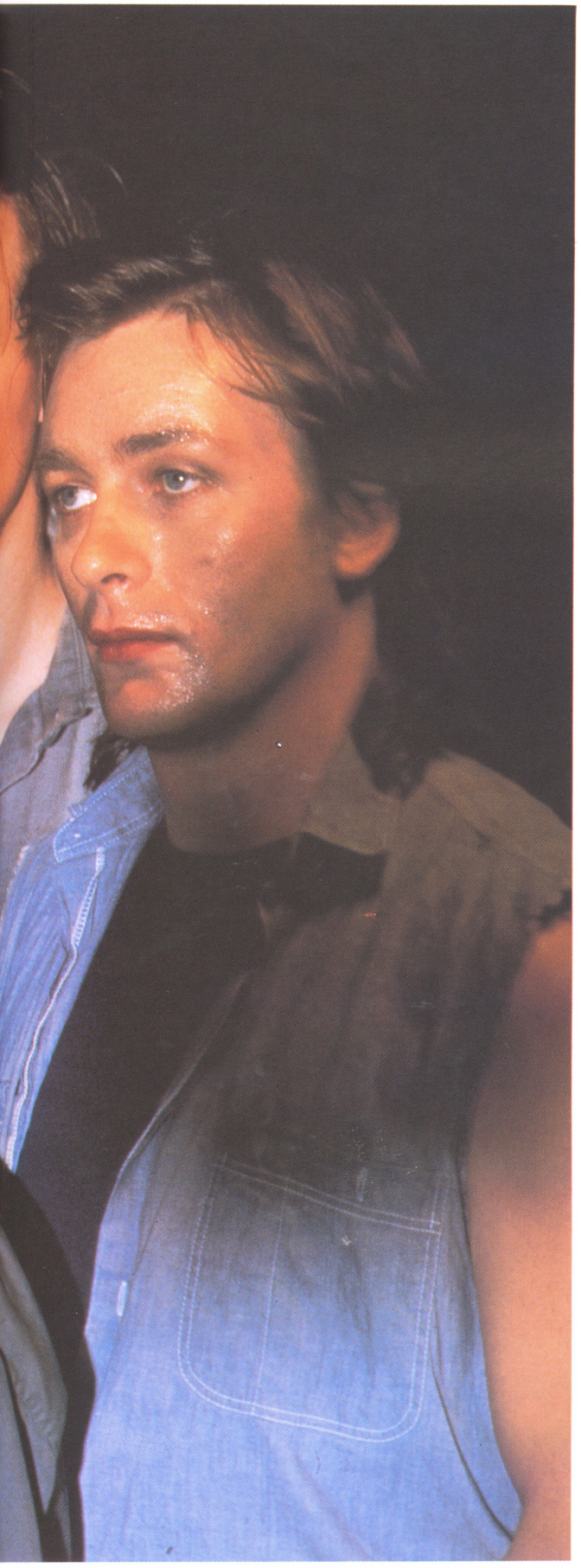
Enjoy yourselves today.

Happy Birthday to us – Bob and Johnny and Gary and Pete and Simon. ▶

BOOMTOWN

RATS



ALBUMS

THE BOOMTOWN RATS
A TONIC FOR THE TROOPS
THE FINE ART OF SURFACING
MONDO BONGO
V DEEP
IN THE LONG GRASS

BOB GELDOF: VOCALS
GARY ROBERTS: GUITAR
PETE BRIQUETTE: BASS GUITAR
JOHNNY FINGERS: PIANO
SIMON CROWE: DRUMS

I'm for thinking
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For mental process
For cogs and gears
I'm for flesh
And I'm for mind
I'm for people
And I'm for life

(A Hold Of Me) ●

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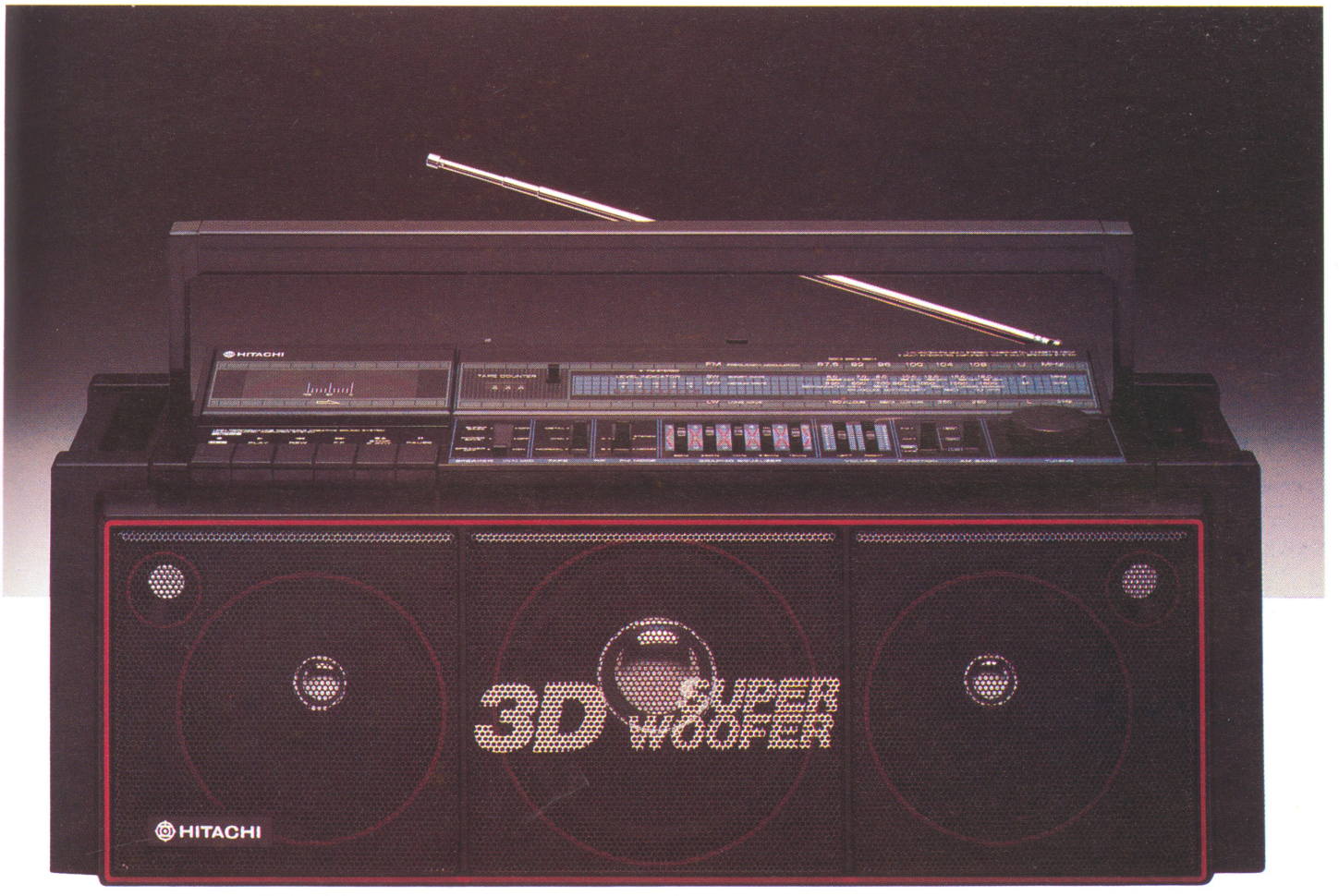

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DAVID BOWIE

In 1983, everyone – including David Bowie – found out just how popular David Bowie really is. It was a landmark year for The Man Who Never Stands Still: the epochal "Let's Dance" brought him a multi-platinum album and three massive hit singles, the Serious Moonlight Tour took Bowie through Europe, Japan, Australasia, the USA and the UK, and his career as a screen actor ascended to new heights with his performance in Nagisa Oshima's ground-breaking "Merry Christmas Mr Lawrence".

All of which leaves the man from Brixton in the enviable position of being, not only one of the most popular entertainers in the world, but one of the most respected and innovative. No performer who has attained similar levels of success has done so with anything like the same degree of courage, imagination and style: no artist with a comparable degree of concern for exploration, experiment and growth has maintained such a consistent grasp on the public imagination. Bowie is a living refutation of the contemptible and reactionary notion that mass(ive) popularity can only be maintained by selling the public the same piece of dead meat over and over again; his persistent refusal to hang on to outworn formulae have granted him something unprecedented in recent popular music history – several different audiences.

In 1983 he pulled them all together. "Let's Dance" and "Serious Moonlight" were the culmination of a full two decades of making his own rules, and to mark his greatest triumph to set aside time for a benefit concern in aid of the Brixton Neighbourhood Community Association raising over £90,000. ▶

DAVID BOWIE

Bowie was born in Brixton on January 8th, 1947 (Elvis Presley was celebrating his twelfth birthday at the time) and by his late teens was playing guitar and saxophone, immersed in the early '60s R&B boom like so many other forward-looking youth of the time. He recorded for a variety of labels with bands like The King Bees, The Manish Boys and The Lower Third (the two former bands named after songs by Slim Harpo and Muddy Waters respectively) the trend that made stars out of bands like The Rolling Stones, The Yardbirds, Manfred Mann and The Kings didn't provide suitable scope for the young Bowie, even though his love for black music would eventually surface again and again in his work.

During the '60s, Bowie's interests would diverge quite sharply from the pop/rock mainstream of the time, and as the mod values of R&B and sharp white soul gave way to flower-power, psychedelia and hard rock, Bowie was nowhere to be found. He was exploring mime, Buddhism and the theatrical art-pop song-form, and did not reconnect with the generalised pop world until 1969, when he scored his first hit single "Space Oddity", a song so haunting in both theme and treatment that it made a lasting impression on the collective consciousness and achieved notable success all over again when reissued in the mid-'70s, not to mention serving as thematic reference point for Bowie's 1980 hit "Ashes To Ashes ", which reviewed "Space Oddity's" themes and reassessed its protagonist, Major Tom.

In the wake of "Space Oddity", Bowie returned to the pop marketplace, but a cultural clash between the acoustic solo act he was performing at the time and the requirements of the rock audiences to whom he was playing sent him retreating to the comparative peace and quiet of the Beckenham Arts Lab. From this relatively secure base he constructed his first major musical mutation, the metaphysical heavy metal of "The Man Who Sold The World", the 1970 album which first placed his music into a rock and roll context, and created a certain amount of furore because of the garment which Bowie was wearing on the cover. Some said it looked remarkably like a dress.

The following year, his "Hunky Dory" album consolidated the impression that Bowie was more than simply a one hit wonder; he was an artist who was about to shake the scheme of things. In 1972, "The Rise And Fall Of Ziggy Stardust And The Spiders From Mars" provided the grand slam. Backed by a tight, convincing trio spearheaded by guitarist Mick Ronson, Bowie began performing live again, and the startling new look created for the occasion was combined with the rigorous scrutiny to which Bowie subjected the prevailing sexual and social implications of rock music.

The album launched the hit single "Starman", which returned Bowie to the singles charts after a three-year absence, but – more significantly – it challenged all prevalent assumptions concerning the content of pop and its relationship to its audience. Ziggy was also as dazzling a pop spectacle as anything on any stage at any time when Bowie and his band performed it live. The show was superb and the accompanying costumes and hairstyles devastatingly influential; the final touches being provided by the speculation concerning Bowie's private life sparked by a few carefully-worded interviews and some of the live choreography. It was pop subversion at its most elegant and effective, and when Bowie called a halt to the Ziggy escapade in mid-'73, it was nothing less than an international event.

Other projects followed: the rocking, nostalgic "Pin-Ups" revisited the heyday of London '60s rock and the scarifying "Diamond Dogs" – based in part on George Orwell's "1984" – utilised to the full both Bowie's considerable narrative gift and his flair for the apocalyptic. It was after his relocation to the United States and his exposure to new black music during his "Diamond Dogs" tour that he launched his most significant venture since "Ziggy".

"Young Americans" was soulboy heaven, and its hits "Fame" (written in tandem with John Lennon) and the title tune gained Bowie a sizeable black audience, plus the considerable accolade of being one of the very few white performers ever to make it onto the "Soul Train" TV show. He also took on his first major film role in Nicholas Roeg's brilliant and unsettling "Man Who Fell To Earth", which earned him excellent reviews for his performance as Thomas Jerome Newton.

His last American album was "Station To Station", which took the funk a stage further while looking towards Europe for inspiration. He toured America and Europe once more in support of the album, putting on one of his most chilled (and chilling) performances as the album's protagonist The Thin White Duke before deciding on a drastic recording of personal and musical priorities and moving to Berlin. There he abandoned most of the trappings of his Los Angeles life, living a simple, ascetic life without valets and assistants, – in collaboration with Brian Eno – devising a new European dance music. "Low", the first fruits of their labours, startled Bowie fans everywhere with its de-emphasising of lyrics and vocals, with its passivity, and with the most innovative and influential drum sound of the decade.

1977's "Heroes" and 1979's "Lodger" completed the trilogy of Eno collaborations (the former's title track being Bowie's loveliest and most successful single since his soul days), and the new decade was launched with "Scary Monsters (And Super Creeps)", in which Bowie – wracked but optimistic – vanquished all his demons, even Major Tom. And that brings us full circle, back to the "Bowie Explosion" of '83, and to now...

Last autumn Bowie released "Blue Jean", the first single from his latest album "Tonight", which features guest appearances from Tina Turner and Iggy Pop, co-author of "China Girl" and several songs from the new LP. With its dizzying variety of music and mood, "Tonight" is – as ever – a departure from what has gone before.

As always with David Bowie, the way ahead is strictly forward. ●

DAVID BOWIE

AGEREN MEGEBU

EMI
AMERICA

Please think of the people for whom one hour can seem an eternity.

SEIKO

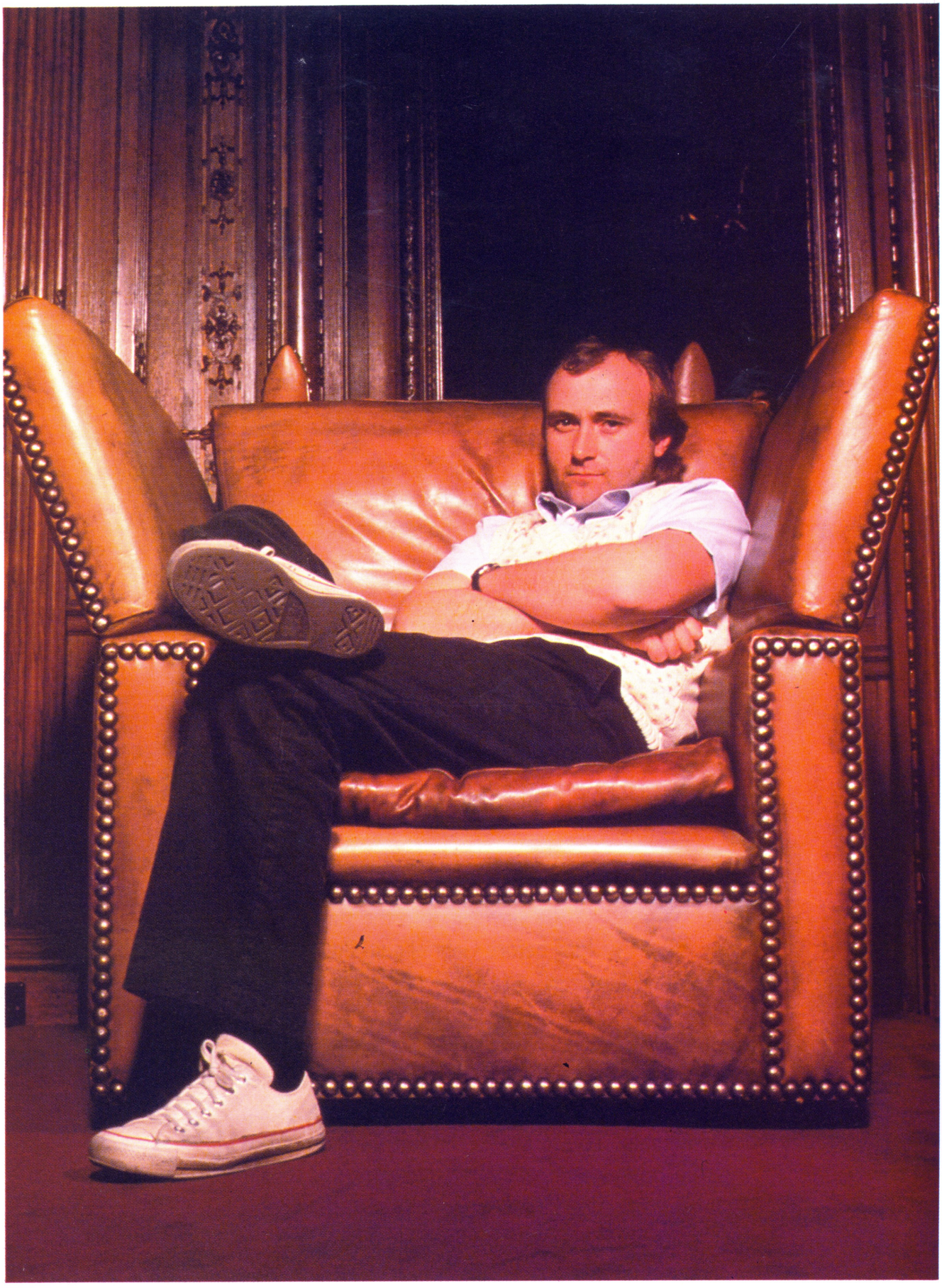
PHIL COLLINS

It's been ten years since Phil Collins was primarily known and respected as a drummer. Ten years since the world's music press wrote the group's obituary despite the fact that they were determined to soldier on. It's been ten years since the members of Genesis stopped looking for a replacement vocalist and turned their collective attentions to the man behind the drum kit. It's been ten years since Phil Collins stepped into the spotlight. Seemingly, there's no stopping him.

His vocal prowess has been creeping out of the vinyl and into the stage shows long before Gabriel quit. But that's all history now.

Today Phil Collins has firmly established himself as an accomplished performer both as a solo artist and as a group member. To add fuel to the fire, Collins has also become one of rock's most versatile and sought after producers. Not bad for the boy who got his start playing the mischievious "Artful Dodger" in the London production of "Oliver". ▶

PHIL



COLLINS

Phil Collins was born in a London suburb at the start of 1951. He was educated at a prestigious drama school and by the time he turned twelve possessed his first full drum kit. After playing with the appropriately titled "Flaming Youth", Phil joined Genesis in 1970. He has appeared on all Genesis albums ever since their third, "Nursery Cryme".

In 1975 Phil Collins became the front man for the group, vocally and percussively leading them into the unknown. The group explored these unchartered territories with great abandon and their sound dramatically progressed both on stage and record. Throughout all the changes Phil Collins stubbornly continued taping each live show, fervently listening back to all tapes, hellbent on being the eternal perfectionist.

By 1981 Phil Collins turned his considerable energies towards solo endeavours. He'd previously toyed with a jazz orientated group who called themselves Brand X. Having assembled a distinguished cast of supporting players (guitarist Daryl Steurmer, bassist Alphonso Johnson and the entire Earth Wind And Fire horn section), Phil set about recording his debut solo album "Face Value" featuring the international hit "In The Air Tonight". In addition to playing all drums, keyboards, and singing all the vocals, Phil produced the album assisted by Hugh Padgham and wrote all the material.

"Face Value" changed an awful lot of people's minds about Phil Collins. Again.

While Genesis' worldwide popularity continued to escalate with albums like "Abacab", Collins virtual workaholic rate continued with his second solo album released late 1982 "Hello...I Must Be Going". The backing players remained virtually the same with the addition of bassist Mo Foster. Again the album surprised dubious disbelievers with its sheer variety from "You Can't Hurry Love" to "Don't Let Them Steal Your Heart Away".

Inspired by his solo success, Phil turned his attention to production working with a variety of artists from Adam Ant to former ABBA vocalist Frida to John Martyn and to guitarist Eric Clapton whose Collins produced album arrives early in 1985. Extracurricular activities were numerous and included touring America with Robert Plant on his "Principle of Moment" tour of 1983.

More recently Phil was featured drumming and singing on the all-star charity record "Do They Know It's Christmas?" In aid of the Ethiopian Famine Appeal.

For Phil Collins the past year has been another one of non-stop activity. Sandwiched between Genesis jaunts round the globe, Collins wrote and recorded the theme music for "Against All Odds", which went to number one around the world. Indeed Phil thrives on variety. He also found time to produce albums for Clapton and Philip Bailey of Earth, Wind And Fire fame

Late in 1984 Phil Collins somehow found the time to write and record his third solo album, "No Jacket Required" which was released early in 1985.

"No Jacket Required" was produced by Phil Collins with Hugh Padgham. The Phenix Horns (Don Myrick on sax, Louis Satterfield on trombone and Rahmlee Michael Davis and Michael Harris on trumpets), guitarist Daryl Stuermer, bassist Lee Sklar, The Systems' David Frank on keyboards and Collins are season's participating players. The entire ensemble minus Frank and with the notable addition of drummer Chester Thompson, took to the road in February when Phil Collins' second solo tour began in Britain before going on to Europe, Australia, Japan, America and Canada.

Undoubtedly people will once again be surprised by the unpredictable Phil Collins. And not for the last time. ●

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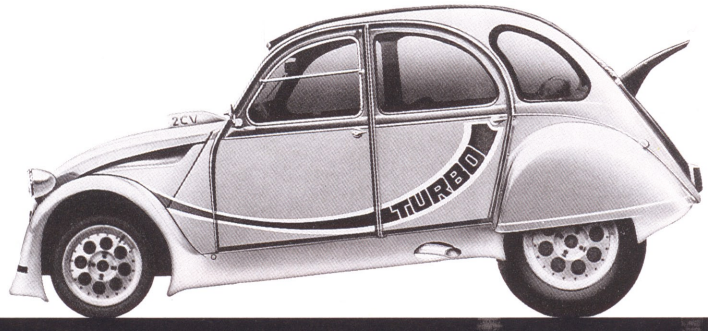

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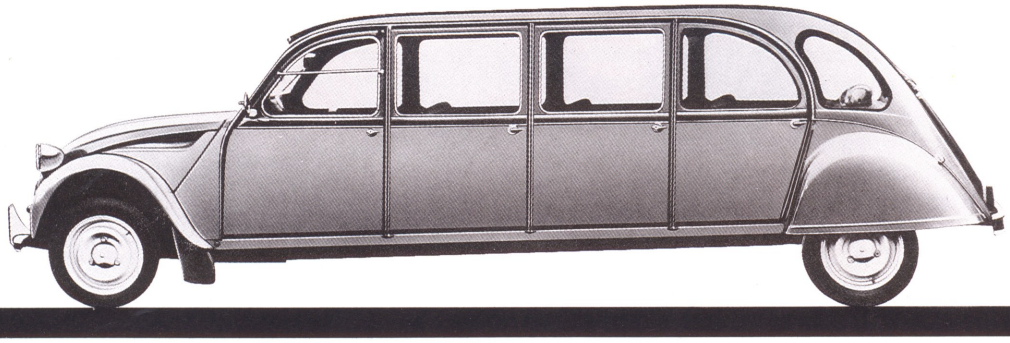

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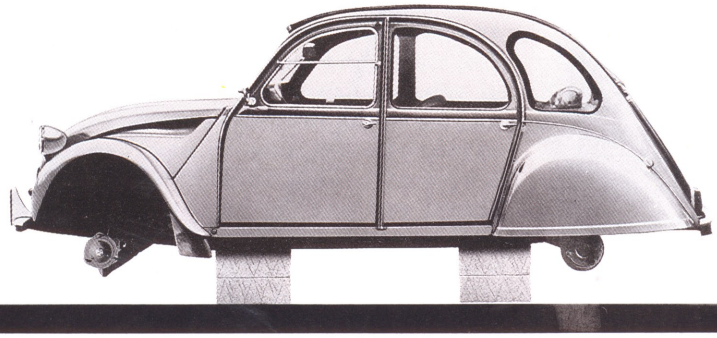

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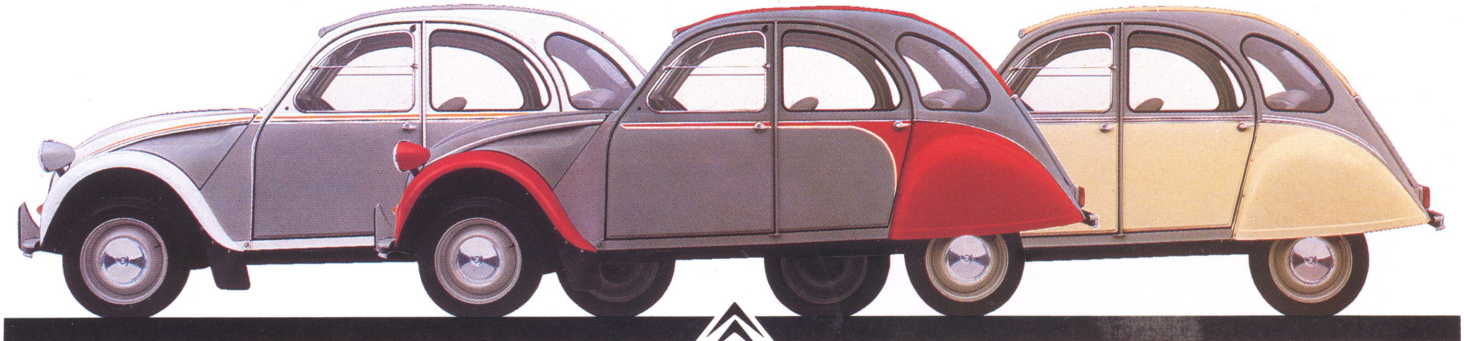

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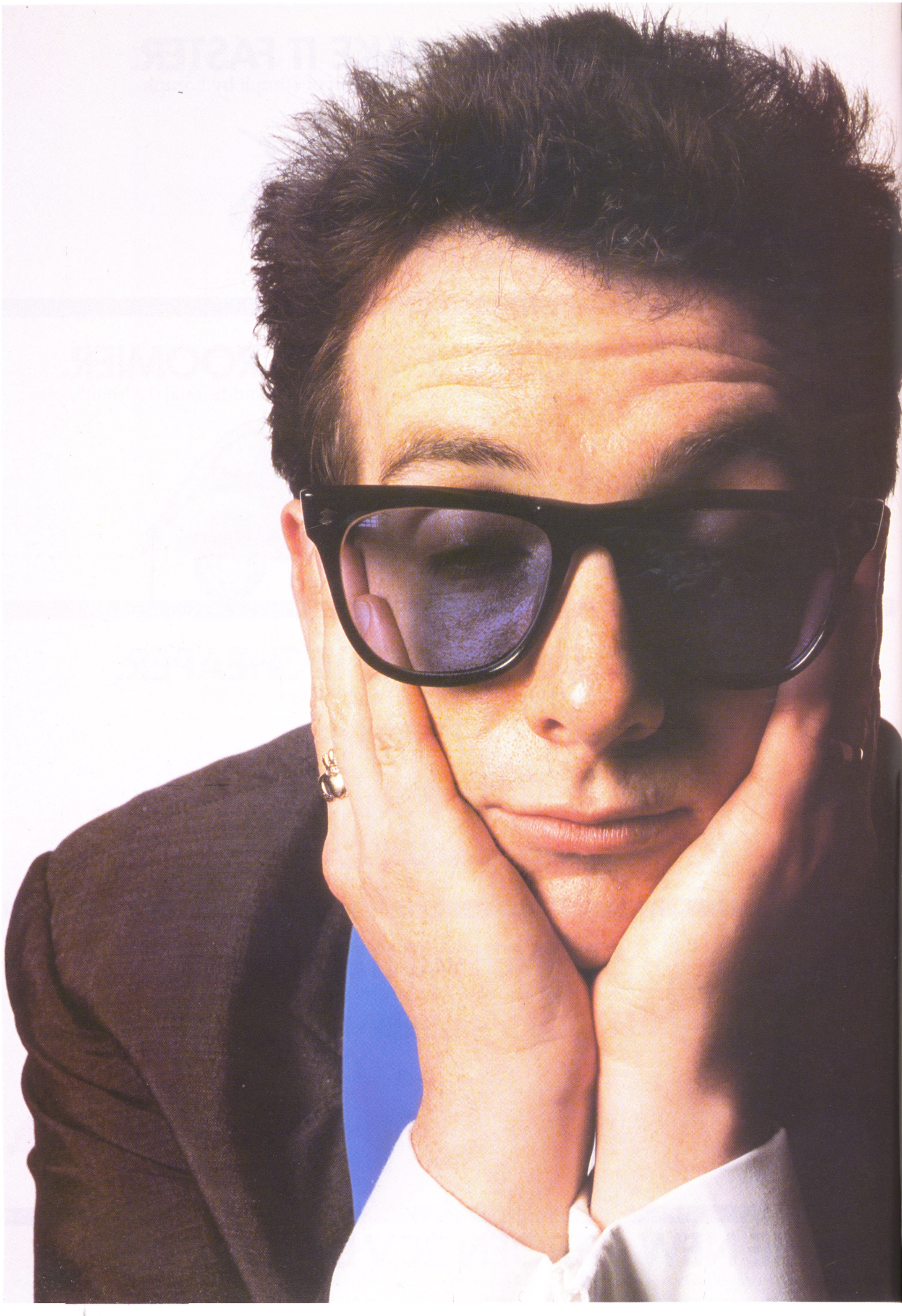
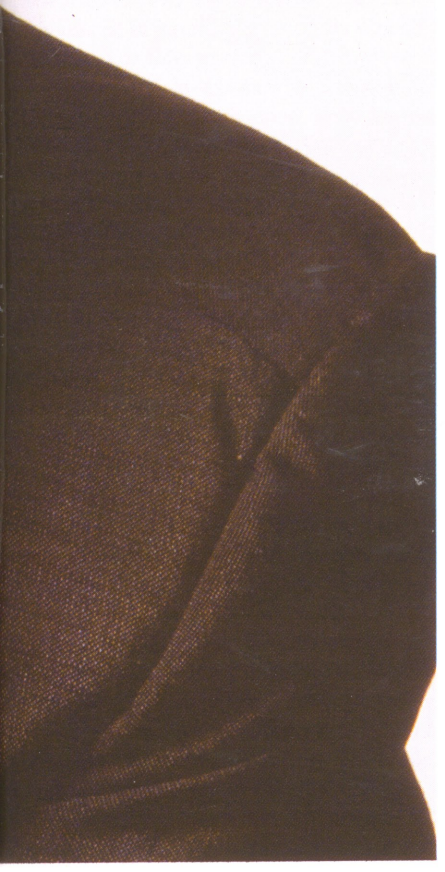


ELVIS COSTELLO



The story of Elvis Costello's career so far has been, amongst other factors, a combination of inspired judgement, fierce commitment, faultless taste and sheer inspiration. Emerging at the forefront of a period of rock history that spawned a considerable amount of talent, Elvis has developed into *the* consummate "new wave" artist; unwilling to remain working within the same musical confines for too long and breaking new ground with total confidence and immense style. As a songwriter he is surely one of rock's most articulate and prolific, able to write comfortably and impressively across the whole spectrum of contemporary music. As a singer... well his live performances have provoked the most fervent admiration. Accompanied perfectly by The Attractions, Elvis is capable of delivering the sort of ensemble rock performance that none of his contemporaries can match in intensity and class. Witness the re-vamped versions of "Watching The Detectives" and "Clowntime Is Over" for proof. To the astute and committed observer however, all this is hardly revelatory. Right at the very beginning of his recording career, "Alison" alone was substantial evidence that a major songwriter was about to make his presence felt.

One day in 1976, unknown and unannounced, Elvis Costello walked into the offices of Stiff Records, struck up an instant and permanent rapport with Stiff's then supremo Jake Riviera, was signed up immediately, and plans were made to launch him onto a public that had been starved of talent for too long. To say that Elvis's initial attempts at revitalising a stale music scene were successful would be something of an understatement. Three arresting and imaginative singles were issued in 1977 – "Less Than Zero," "Alison" and "The Angels Want To Wear My Red Shoes," followed by his debut album "My Aim is True". Remaining in the charts for twelve weeks and reaching number 14, "My Aim is True" was unanimously given an excited vote of approval by the media and the record-buying public alike. Elvis played his first gig, completely solo, supporting The Rumour at The Nashville in London, and three months later at the same venue an estimated 700 plus people were locked out amidst scenes that London rock gigs rarely enjoy. The story from then on reads like a catalogue of success upon success. Talent, vision, panache.

In June 1977 The Attractions were formed – a trio of supreme individual and collective talent needed to interpret Elvis's rich musical imagination – Pete Thomas (drums) – who had played with the notorious Chilli Willi And The Red Hot Peppers, Bruce Thomas (bass) – once with The Sutherland Brothers and Quiver and Steve Nieve – (keyboards) – straight from the Royal College of Music joining his first group. The rest of 1977 was spent touring, notably on the "Live Stiffs" package with Ian Dury, Wreckless Eric, Larry Wallis and Nick Lowe and a fourth single "Watching The Detectives" reached number 15 in the chart. The latter part of 1977 and early 1978 saw Elvis conquering America followed by a change of record label to Radar. His first single for them "(I Don't Want To Go To) Chelsea" reached number 16 and his second album "This Year's Model" entered the album chart at number 4 and stayed in the Top 50 for four months. The rest of 1978 combines a hectic world-wide touring schedule with more single releases, culminating in December with seven sold-out nights at The Dominion Theatre in London. There was no let up in 1979 either. It began with the release of the third album "Armed Forces" which charted at number 2, was entrenched in the upper echelons of the chart for several months and drew breathless admiration from the media. A 31-date British tour, the release of the hugely successful (number 2 in the chart) single "Oliver's Army," another American tour, his debut as a producer on The Specials first album on Two-Tone, and the break down of Radar Records filled out the rest of the year for Elvis and paved the way, at the beginning of the new decade for a new and exciting phase in his career.

Determined to retain personal involvement and more control over his recording career, F-Beat Records was formed after a series of frustrating legal wrangles and his first single for the label "I Can't Stand Up For Falling Down" extended his consistent record of chart success reaching number 4. His classic fourth album "Get Happy!!" did likewise (number 2). For a while there was a slight let-up in the amount of time spent on the road but it allowed his songwriting to become even more wide ranging and prolific. "Trust" was released at the beginning of 1981 and many people immediately voted it his best album to date, citing his much more pronounced vocal abilities, fearless experimentation within the rock format, and brilliant sustained lyrical onslaught as reasons for their enthusiasm.

Then, somewhat surprisingly and controversially, there was a change. Elvis had always been interested in and fond of country music; George Jones especially has long been one of his favourites, and even back in 1979 he'd slip the occasional country song into his repertoire – for example the chilling Jack Kittel song "Psycho." So in May 1981 Elvis Costello & The Attractions descended upon the mecca of country music, Nashville, Tennessee, and with the help of pedal steel guitar player John McFee made the now legendary "Almost Blue" album. The ▶

ELVIS COSTELLO

album was produced by Billy Sherrill, a character who, as much as anyone, has profoundly influenced the course of modern country, and it contained a collection of country music "standards" and personal favourites to which Elvis gave his own unique and sympathetic interpretation. Such a bold and unorthodox gesture could have back-fired disastrously, but in fact the exact opposite happened. It was both a resounding critical and commercial success, treated with the same respect with which it was made and it proved once and for all that Elvis was capable of interpreting a range of musical styles unmatched by any of his contemporaries. Two singles were released from "Almost Blue" – "Good Year For The Roses" which reached number 6 in the charts and "Sweet Dreams." On January 7th 1982 some sort of peak was achieved by Elvis & The Attractions when they combined forces with the might of the 92-piece Royal Philharmonic Orchestra to deliver a memorable and moving concert at London's Royal Albert Hall. With arrangements by Robert Kirby, Elvis, the band and orchestra sailed through a selection of material that spanned Elvis's career embellishing songs like "Alison" and "Watching The Detectives" with a sense of drama and power that took the breath away. There was of course a fair amount of time given over to the country material and here again the arrangements added to their poignancy and emotional value. A version of "I'm Your Toy" recorded at the concert was released as a single and this in effect marked the end of the country music "project." It has not been, contrary to some people's "informed" opinion, a permanent change of style, merely a reverent and worthwhile attempt to make the sort of record that he'd always wanted to make.

Elvis had been composing furiously throughout the period when "Almost Blue" was being rehearsed and recorded. He therefore had a sizeable backlog of new material from which to assemble the next album. In the Spring of 1982 he began work on "Imperial Bedroom". The ever-present Attractions provided the back-up for a set of brand new Costello compositions that have confidently trodden new areas for him both as a vocalist and songwriter, and that gel together to form arguably his most cohesive work to date. The mood and tempo on "Imperial Bedroom" are as varied as the melodies and the intricate imaginative Steve Nieve orchestrations are a further impressive chapter in the Elvis Costello story. The usual spate of extensive touring followed the release of the album and extensive tours of both the United States and Britain culminated in two highly acclaimed and successful shows at the Royal Albert Hall over the Christmas period.

Ever the music fan and afficionado Elvis produced material for the up and coming Scottish group The Bluebells. Another notable collaboration resulted in one of the best and most respected singles of recent times namely "Shipbuilding" by Robert Wyatt. Elvis wrote the memorable words and Clive Langer wrote the music, both with Robert in mind, and the finished product is as poignant and articulate an observation on the far-reaching effects of a modern-day crusade like the Falklands War as one could ever possibly expect from an otherwise generally non-literary art form.

1983 also saw an interesting diversion in Elvis's own recording career. F-Beat's licensing agreement with WEA Records reached a conclusion resulting in negotiations with almost every major record company. Meanwhile Elvis, as prolific as ever, had written, and with The Attractions rehearsed and recorded his next album, to be released as soon as a deal had been finalised. However one particular track "Pills And Soap" bore special relevance to the then current political situation i.e. the general election, and it was decided in order to give the song the attention it deserved it should be released as a single immediately. Hence "Pills And Soap" under Elvis's alias of The Imposter became a top twenty hit on the IMP label through Demon Records that was given further notoriety as a result of the extravagent decision by the directors of Demon to delete the single on election day, thereby ensuring its place in the annals of rock and music marketing history. Shortly afterwards a new licensing agreement was reached between F-Beat and RCA records, the first release was the single "Everyday I Write The Book" and shortly afterwards came the aforementioned new album "Punch The Clock" which contains Elvis's own version of "Shipbuilding" plus "Pills And Soap." The album was produced by the highly successful team of Clive Langer and Alan Winstanley. Like all Elvis's records it is an album of many moods, intricate subtleties and great authority. If anything it is more immediately accessible than its predecessors, utilizing the brash power of the TKO Horns and the album adds as further proof that Elvis is one of the most interesting and worthwhile lyricists of today.

Once again the tour of America ensued, followed by a UK tour with respective support groups - Aztec Camera and Rank and File, following in a long tradition of interesting up and coming support groups which Elvis Costello & The Attractions have used over the years. The TKO Horns and singers Afrodiziak were used on these dates which augmented The Attractions and made the shows into more of a "revue spectacular" again proving Elvis's flair for the extraordinary. Elvis took a short break towards the end of 1983 during which his highly individualistic keyboard player Steve Nieve fulfilled a lengthy ambition of releasing an album of his own keyboard compositions "Keyboard Jungle" on the Demon label and Steve did a small solo tour round the UK to showcase the album and prove his great mastery of the piano. Elvis & The Attractions finished 1983 with a series of Christmas concerts, rounding up another successful year.

1984 dawns and sees Elvis & The Attractions back on the road for a lengthy European tour and also sees Elvis behind the production controls again for The Specials single "Free Nelson Mandela" which was a Top 10 hit in the UK. The band returned to the studio once more to start a new album, once again using the Langer/Winstanley production team. The album was completed and once again a particularly poignant piece of political comment was released under the Imposter alias ahead of the album. "Peace In Our Time" received rapturous criticial acclaim and bore relevance to the growing movement for nuclear disarmourment in the UK and throughout the world. Elvis played the song live for the first time at a Peace Movement concert in London called "The Big One," and the performance was acclaimed as being one of the most moving parts of the show.

Elvis then undertook one of the most daring moves of his varied career. Leaving the Attractions in London for a while, he embarked on a solo acoustic tour of the USA under the billing of "An Evening With Elvis Costello." Audiences went to the shows with anticipation and intrepidation but the tour turned out to be one of the highest points of his career, captivating audiences from coast to coast with a lengthy and varied set covering all his albums and leaving people wondering what to expect next. The inevitable rumours of a split with The Attractions were squashed when the four re-united in Australia for a tour and continued to New Zealand and Japan. June 1984 saw the release of the "Goodbye Cruel World" album which maintained Elvis's standing as one of, arguably the finest contemporary British songwriter and performer. The album shows Elvis in a more mellow sounding frame but still retaining the bite and wit which everyone associated him with. Guest appearances on the album from vocalists Daryl Hall and Green on the two singles released "The Only Flame In Town" and "I Wanna Be Loved" respectively make up another classic album. Also featured is the sax playing of Gary Barnacle who has augmented The Attractions for an extensive American tour, underway during August and September 1984. Support on this tour is Nick Lowe And His Cowboy Outfit. Nick having taken the production controls on most of Elvis's early albums. October 1984 sees Elvis & The Attractions embark on another lengthy UK tour and as for the rest of the year...well Elvis still keeps his great involvement with new talent active through his own IMP label, via Demon Records and as for other projects, well the story is to be continued... ●

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DIRE STRAITS

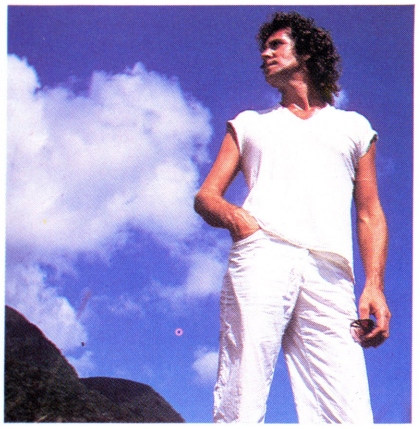
From now until March 30th 1986, the world belongs to Dire Straits.

Following a hiatus of almost two years, Dire Straits are back in the studio and back on stage, about to embark on the most extensive tour the group have ever made; beginning in Israel on May 1st and progressing through twenty-five countries to finish in Darwin, Northern Territories Australia on March 30th 1986.

The tour coincides with the release of the groups first album of new material since "Love Over Gold" in 1982 – "Brothers In Arms". ▶

It is almost eight years since Mark Knopfler and his fellow members in the original Dire Straits scraped together £120.00 to make their first ever demo recording – among them a song entitled "Sultans Of Swing". A broadly autobiographical account of a group on the breadline, playing for love, and dreaming of better things.

In the intervening years much has changed, but much remains the same. Since 1978 Dire Straits have released five albums, which have sold more than seventeen million copies around the world. Mark Knopfler has established himself as one of the pre-eminent musical figures of his generation – as a writer, guitarist, producer and film composer. There have been some departures from Dire Straits, and some new arrivals; and yet what has remained constant is the group personification of the most enduring values of craftsmanship, taste and quality. No cheap tricks or gimcrack opportunism but artistry in action.



DIRE STRAITS

It is a mark of Dire Straits' strength that while they have not worked together as a group for almost two years, their influence – individually and collectively – has continued to be all pervasive.

Last year for example, saw the release of the best-selling double album "Alchemy" a thrilling record of the groups live performance.

John Illsley, bass guitarist, who with Mark Knopfler were two of the founding members of the group, released his first solo album "Never Told A Soul" to wide critical approval, and all the group with the exception of Mark, played on Tina Turner's version of "Private Dancer" – a song written by Mark and originally intended for inclusion on the "Love Over Gold" album.

For Mark Knopfler the last two years have been particularly eventful, with him winning further recognition of his talents as a writer, producer and composer. His production work could hardly have been more varied, producing Bob Dylan's "Infidels", which was warmly greeted by critics as Dylan's most revitalising work in years; and Aztec Camera's "Knife" which took that group from cult appeal to the pop charts.

But it is in the world of film that Knopfler has been most active, cementing his association – begun on "Local Hero" – with producer David Puttnam and director Bill Forsyth. For Puttnam, Knopfler wrote and performed the original soundtrack for the prize winning "Cal" for Forsyth he provided the music for "Comfort and Joy", substantially based on existing music drawn from "Love Over Gold".

Both proved highly instructive and rewarding projects for Knopfler, "Being a singer and songwriter is a pretty selfish occupation in many ways" he says, "you please yourself. One of the nice things about film music is that it is designed to support and enhance somebody else's vision. That aspect of it appealed to me greatly".

It might also have opened up an almost permanent career in writing for film, if Knopfler had so chosen. He has been inundated with offers to write for film and TV. But instead with all their solo and extracurricular projects out of their systems, all the members of Dire Straits have committed the next two years to group projects.

"Brother In Arms" is the first stage in the groups' return from their sabbatical. Recorded in Montserrat and New York, the album signals both a greater flexibility in the groups line-up, and a commensurate evolution of style.

Augmenting Dire Straits on record are former Weather Report drummer Omar Hakim, and a full horn section, including the Brecker Brothers.

Guitarist Hal Lindes has left the group. The basic nexus of Dire Straits is now Mark Knopfler, guitar and vocals; John Illsley, Bass; Alan Clark, keyboards; and Terry Williams, drums. Joining the group for live performances will be New York guitarist, Jack Sonni; Guy Fletcher on keyboards, and saxophonist Chris White.

It is, Knopfler enthuses, "the best Dire Straits line-up ever". The presence of no less than thirteen different keyboards on stage gives rein for Knopfler to explore further the orchestral textures employed to such consummate effects on "Love Over Gold", without in any way detracting from the familiar, and much loved Dire Straits sound.

And as "Brothers In Arms" vividly illustrates, the development of the group in sophistication, expertise and skill has been rooted in the enduring qualities of craftsmanship and taste. Much has changed, but much remains the same. Dire Straits are still doing it for love.

The Sultans swing on...

BRYAN

Reaction in the early summer of 1972 to the sudden appearance of Roxy Music, both band and album, set the pattern for the way people would react to Bryan Ferry and Roxy Music for ever more. For some people the newness of the sound was too bewildering to even try to understand but to others it was a much-needed revolution in the jaded, stereotyped world of rock'n'roll. Inevitably a familiar style is more accessible than an authentically novel one, which accounts for the initial, elusive impression Ferry's work makes. But it caught on and Roxy Music became the most influential band during the next decade and the model for "new wave" in the early Eighties. If Ferry set out to extend and develop the musical boundaries of rock'n'roll and create new and vivid possibilities for the music, he has succeeded admirably.

F E R R Y

Shy and almost diffident as he is, he did not set out to become a social celebrity or arbiter of style in the world of fashion but as a one-time aspiring artist, visual image is also very important to him and the one he created for Roxy Music, from their appearance on stage to the design of their album sleeves, was unique. The imposition of his own identity on his genuine originality never fails to attract imitators.

In the same way as Bryan Ferry has made a transition from trend-setter to semi-recluse in his private life, his music has changed from being totally in tune with the times to a timeless, placeless existence all on its own. All the epithets which have ever been applied are as valid as ever. Innovative, intelligent, evocative, nostalgic. He uses his recordings as an expression of his creative self and in music, as in most aspects of life, time is progress. Progress for Bryan Ferry has meant he has maintained a total consistency in never repeating himself, while always remaining true to his trademark, the production of mature, sophisticated music.

In every album to date, whether solo or with Roxy Music, Bryan Ferry has created something unprecedented. The intial concept was for Roxy Music to record Bryan's own songs and his solo recordings to be covers of his own favourites, which he nevertheless interpreted in a way which gave them new life and meaning. The development of his solo career to date has complemented the success of Roxy Music, but as founder, composer, leader and singer of the band, the borders where Roxy Music finishes and Bryan Ferry begins are sometimes hard to define.

Avalon in 1982 was the crowning glory of Roxy's ten year history and perhaps nobody but Bryan himself had any idea of where things would go from there. Apart from the news that he was working on a solo album, further facts were few and far between. Nothing leaked out of various recording studios in London and New York and certainly nobody was allowed in. For Bryan Ferry the making of a record is a total occupation. This time he has written performed and co-produced all the songs and played a full part in designing the album artwork and making the video for the first single "Slave To Love". The numerous musicians who have worked with him include such notable names as Rhett Davies, David Gilmour, Mark Knopfler, Marcus Miller, Nile Rodgers, David Sanborn, to name but a few. The time it has taken is only an indication that the album is as near to perfection as is possible. As Bryan Ferry said in a recent interview "hopefully I'm selling a beautiful, intriguing piece of music and hopefully there's always a place for that." There is. "Boys and Girls" was released on 7 June.

BRYAN·FERRY

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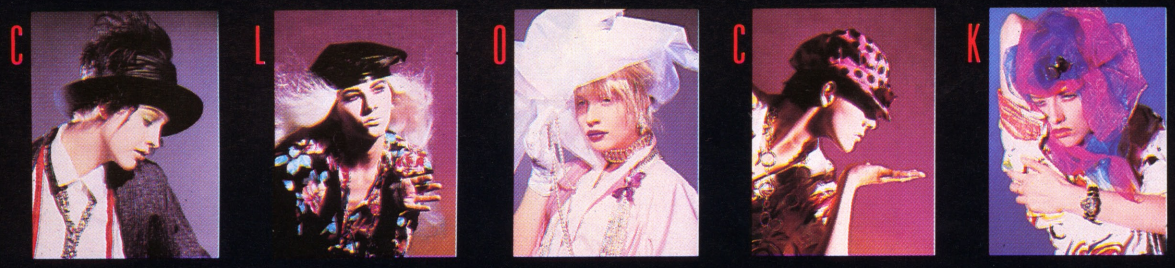

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ELTON JOHN

In May 1984 Elton was on the European leg of a World tour during which he swapped autographs with Lech Walesa in Poland and lunched with the British Ambassador in Czechoslovakia, before flying on to Germany. Between the first and second Berlin concerts he flew back to England to join Watford FC at Wembley for the F.A. Cup Final. They lost and he cried! Appropriately his new single was called "Sad Songs (Say So Much)" from the "Breaking Hearts" album. ▶

ELTON JOHN

Following the prestigious Montreux Festival the tour arrived in Britain, where his two-hour show, with his original trio, drew rave reviews from all quarters of the press.

To climax the tour Elton was back at Wembley Stadium – this time as the main attraction. His memorable show in front of 75,000 fans is now available to many more on a new video called "The Night Time Concert".

He now made time for a belated honeymoon with Renate whom he'd married five months earlier. He also managed to appear in the Monte Carlo Red Cross Ball with Frank Sinatra and leapt into the sea from a helicopter at San Tropez as part of a video for his "Passengers" single (which he later donated to the Band Aid Video release in aid of Ethiopian famine relief).

In October he received two awards from the American Society of Composers, Authors and Publishers.

As a tribute to Tina Turner he dressed up for his last New York Madison Square Garden show in a mini-skirt and bouffant wig!

Elton didn't stop there. In December he appeared in a specially written version of the "Mother Goose" pantomine. He played a punk and a dame alongside celebrated actors Sir John Gielgud and Donald Sinden and helped to raise £50,000 for the Covent Garden Theatre Museum Appeal.

The first part of 1985 found Elton working on his 26th album – when he wasn't presenting Olympic and World Ice Skating Champions Jane Torvill and Christopher Dean with the BBC Sports Personality Of The Year Award, presenting George Michael of Wham! with the Ivor Novello Award (and moving him to tears with his praises), turning up on stage with Tina Turner and celebrating his 38th birthday with a "quiet" night out at London's trendiest night spot, the Hippodrome.

But even a decade ago Elton John was a rock and roll legend. He accounted for 2 per cent record sales around the world – a statistic that is increasingly staggering the more you think about it.

But in 1985 nobody's really bothering to measure Elton John in those kind of statistics. He's grown out of all that. He's still a living rock and roll legend – a remarkable feat in itself – but he's also more than that. Today we know far more about the man behind the flamboyant facade. And so does he.

He was born Reg Dwight 38 years ago in Pinner, a London suburb of unimpeachable respectability. But none of this, nor his ungainly bespectacled appearance, nor his formal piano tuition could keep him away from the rock and roll explosion that changed the face of British popular music at the beginning of the sixties.

His first band – Bluesology – didn't achieve any conspicuous record success, despite the presence of Long John Baldry and Rod Stewart respectively as singers. And that also explains why Elton John, as he now was, never got much chance to exercise his vocal chords. "I was bigger and shyer then", he recalls.

He did get plenty of live practice around the club circuit however. But when Bluesology went on the road Elton turned to songwriting instead. He gave up playing and got himself signed to Dick James (who'd just signed the Beatles' publishing) for DJM, writing prospective hits for other people.

In mid-1967 he started an unusual correspondence course, writing music for Bernie Taupin's lyrics who lived out in Lincolnshire. They didn't come up with any hits for anyone else but they did eventually persuade DJM to let Elton record an album of their songs.

His first two singles, "Lady Samantha" and "I've Been Loving You", and his debut album, "Empty Sky", came out in 1969. A year later his self-titled album was out and a single called "Your Song" was starting to

create a lot of interest.

In the autumn of 1970 a remarkable American debut concert at the Los Angeles Troubadour propelled Elton into the American public eye and "Your Song" into the charts.

From that moment things moved very fast indeed. Or as Elton puts it; "Everything happened to me in six years and I enjoyed it immensely because it was all so unexpected."

The songwriting partnership with Bernie Taupin flowered prodigiously to produce a string of classic hits including "Rocket Man", "Honky Cat", "Crocodile Rock", "Border Song", "Saturday Night's Alright For Fighting", "Don't Let The Sun Go Down On Me", "Candle In the Wind" and "Goodbye Yellow Brick Road". All at the astounding rate of two albums a year.

On stage Elton's wild flamboyance – his outlandish costumes and ludicrous spectacles – gave his shows a delirious, party atmosphere. With his magnificent backing trio of Davey Johnstone on guitar, Dee Murray on bass and Nigel Olsson on drums he smashed attendance records around the world, climaxing with 100,000 at the Los Angeles Dodgers Stadium in 1975.

Offstage however insecurities persisted. It took John Lennon to persuade him to give up his glasses. It gave him more confidence and in return he forced Lennon to confront his own phobia, dragging him back on stage for the first time in years to play with him at New York's Madison Square Gardens.

Still it wasn't enough. So in 1977 he "retired" from live performances. "I took time off from my career to find out other things about myself. I was so tired after all the touring and recording".

Within months he became Chairman of Watford Football Club, an impoverished soccer team in the third division. He started changing the club into a first division outfit, investing over a million pounds. And the club started changing him.

"When I first arrived at Watford I was 6'3" in my stack heels, now I'm only 5'8"!" he explains, adding more seriously "Football people are very direct. They tell you what they really think. That was good for me".

Even though he'd given up playing live he was working harder than ever. He suffered a bout of nervous exhaustion in 1978 and soon after he resumed touring in 1979 he collapsed on stage (while singing "You're Better Off Dead"!) although he was back on stage within five minutes.

But he'd broken through the goldfish bowl existence that comes with superstardom. It showed first in his music. He started writing in new formats and trying out new and different ideas. He played his come-back tour alone with just Ray Cooper on percussion, a challenge that he still regards as the best thing he's ever done musically and professionally.

Any doubts that he's passed his creative peak were firmly answered when he was re-united with Bernie Taupin, after an absence of seven years, for the album "Jump Up" which was closely followed in 1983 by the "Too Low For Zero" album which yielded no fewer than four massive hits around the world.

His horizons know no bounds. And neither does his workload as a quick look through his schedule over the last 12 months reveals.

The new album will be released in the autumn and among the musicians playing with Elton and Nik Kershaw, John Deacon and Roger Taylor from Queen, Mel Gaynor from Simple Minds on saxaphone and Deon from Wham! on bass, proving that Elton still plays close attention to the contemporary rock scene.

But even before that he's shown that his capacity for surprises is unlimited. His new single "Act of War" released on June 7th 1985, is a duet with the outrageous, liberated and raunchy soul singer Millie Jackson. He'd sent a demo of the song to catch her as she arrived for a British tour. They recorded the song in secret during April and gave it its first public airing at this year's Montreaux Festival.

Whether Elton's next 12 months will be quite as hectic remains to be seen. Already he's got plans to write a musical ("I don't want to star in it, just write it") and he freely admits that playing live is still his biggest thrill so there will certainly be more concerts.

One thing's certain – Elton will continue to enjoy everything he does. "I can't bear successful people who are miserable. I think I'm really lucky to have had any success at all."

Elton John is that rarest of individuals – a glamorous superstar with no inhibitions about his fabulous wealth and no illusions about himself. He may wear his watches in funny places but he still checks his bingo card every morning. ●

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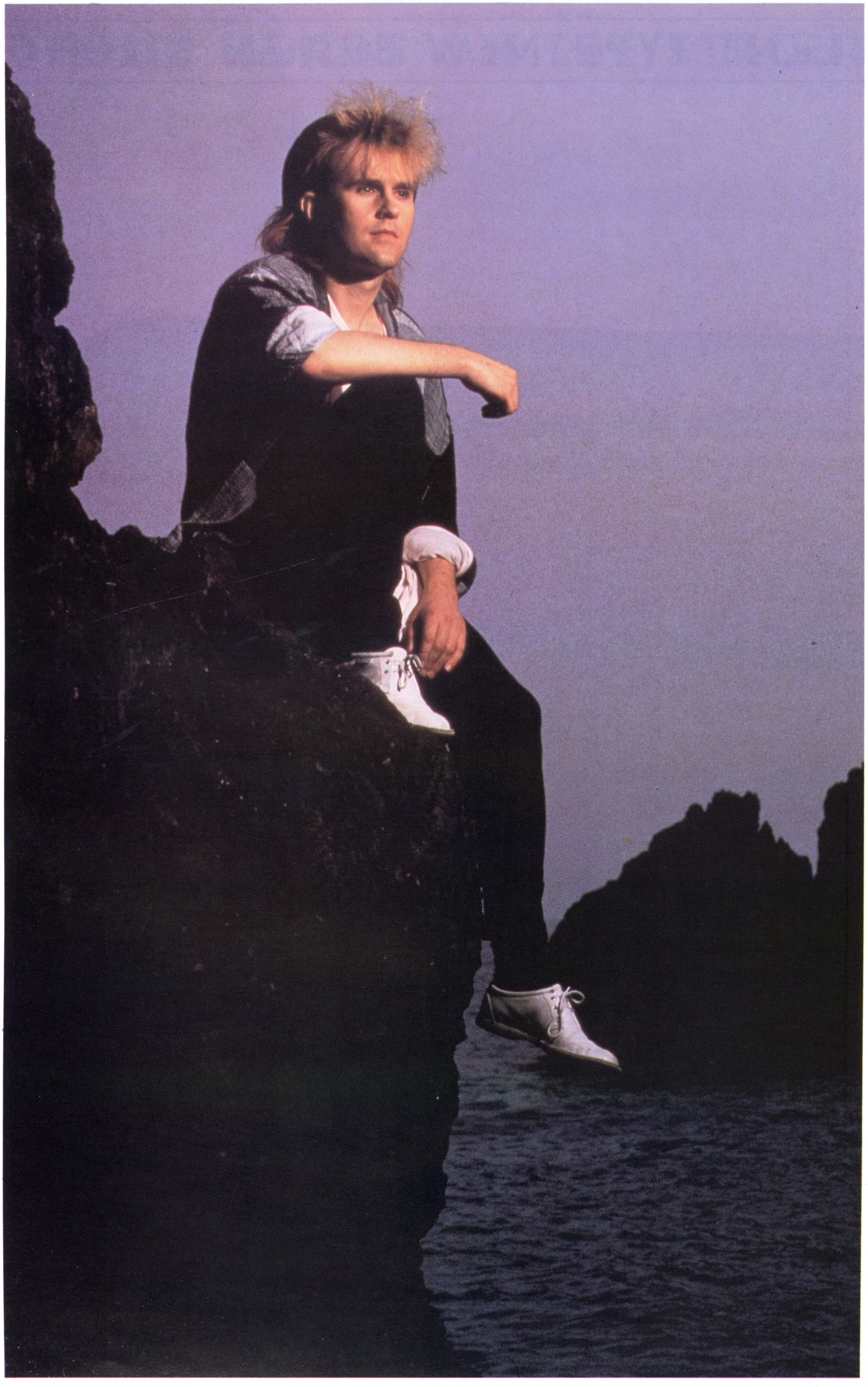
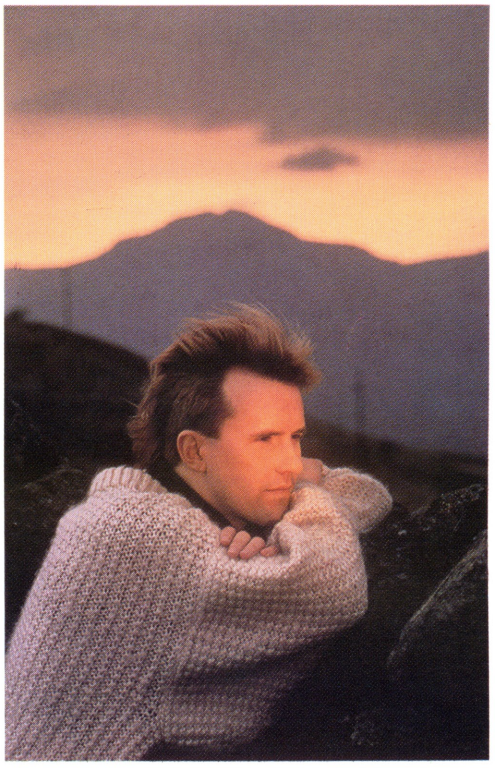


HOWARD JONES



Don't be fooled by the title of his latest single...because things have never been better for Howard Jones.

Since the release of his debut single "New Song" in the summer of '83, Howard has enjoyed a string of smash singles, a platinum debut album ("Human's Lib"), a gold-selling album of 12" mixes ("The 12" Album"), plus several sell-out concert tours.

And Howard's stardom has not been limited to Britain. He has enjoyed chart success across Europe, in Japan and in the US, appearing regularly on stage and on TV.

1984 was seen off with a spectacular string of Christmas shows, culminating with a packed-to-rafters concert at London's Royal Albert Hall, described by Howard as "the realisation of a lifetime's ambition."

The success story continues into '85 with a new single, "Things Can Only Get Better" and a new album, "Dream Into Action", produced by Rupert Hine. He has also lined up another UK tour, covering many of the areas he could not reach in December, and including his first-ever show at London's Wembley Arena.

Howard was born in Southampton, but lived in many different places during his childhood. After studying piano, he joined his first band at age 15, and at 19 enroled at music college in Manchester. But he soon opted out due to what he later called "intolerance and snobbishness." ▶

HOWARD JONES

Intrigued by synthesisers, Howard later began to write his own songs, eventually striking out as a solo artist with a few gigs around his then-home town, High Wycombe. The show was later augmented by dance expressionist Jed Hoile, who illustrates some of Howard's songs in mime and costume.

Howard was catapulted to national attention by the "New Song" hit and has since been a regular visitor to the Top 10 with the likes of "What Is Love", "Hide And Seek", "Pearl In The Shell" and "Like To Get To Know You Well". The platinum sales for his album "Human's Lib" reflect a broad-based and loyal following.

Ever looking to explore new areas, for the end of the '84 tour Howard decided to bring in additional musicians, his brother Martin on bass and Trevor Morais on drums.

Aside from "Things Can Only Get Better" the new album will include such proven stage favourites as "Look Mama", "No One Is To Blame" and "Hunger For The Flesh".

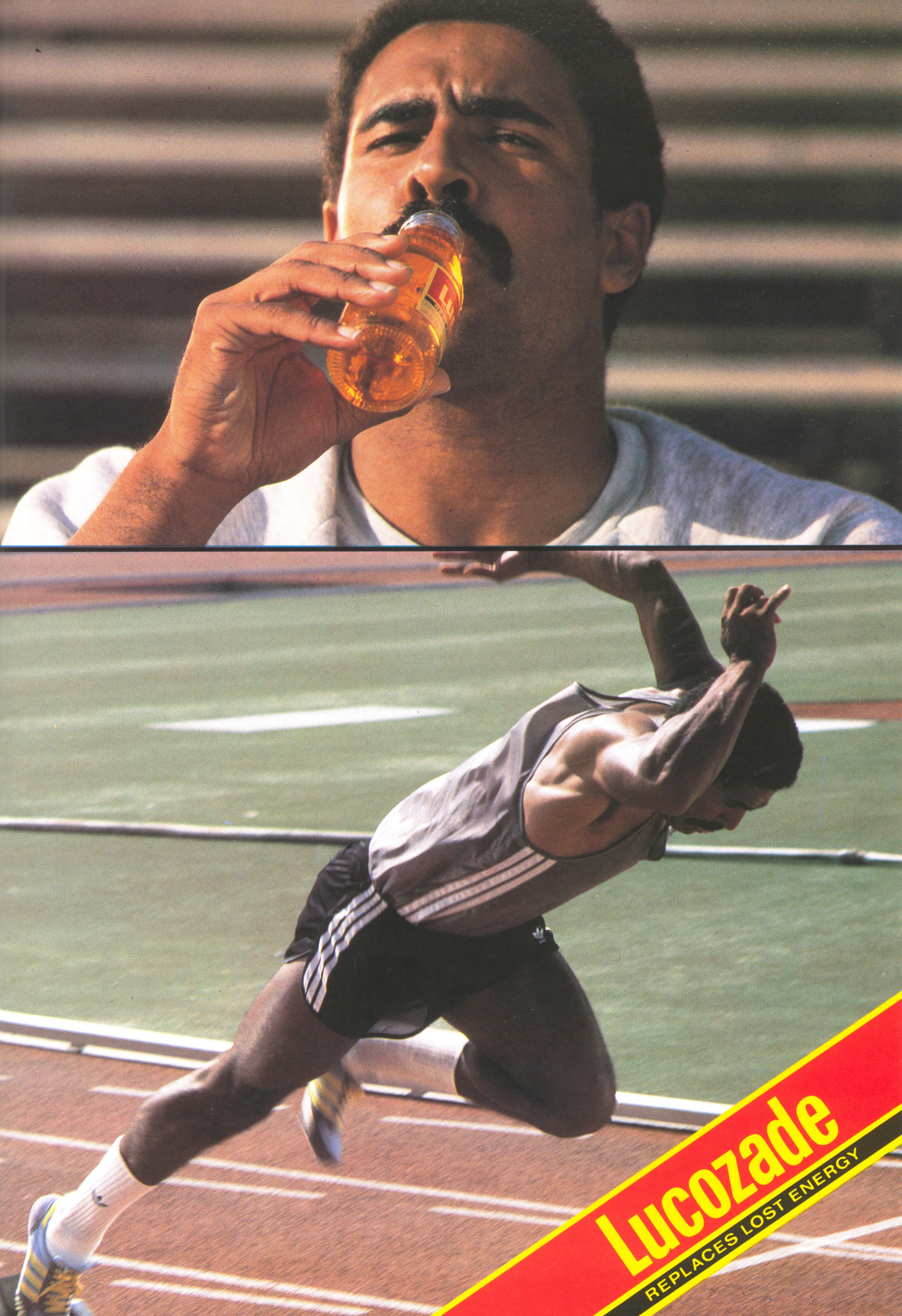
While "Things Can Only Get Better" gives Howard Jones his first American Top 10 hit, a new single "Life In One Day" is released in the UK.

Out in June in both formats, "Life In One Day" is taken from the hit album "Dream Into Action" (also currently rocketing up the US chart), produced by Rupert Hine.

The 7" flip is the unavailable-elsewhere "Boom Bap Respite", while the 12" has "Life In One Day Parts 1 & 2" PLUS "Boom Bap Respite".

Following his sell-out UK tour earlier this year, Howard is poised to repeat the treatment in the US with his first major headlining schedule.

Keep 'em peeled for a spectacular "Life In One Day" promotional video to accompany the release... ●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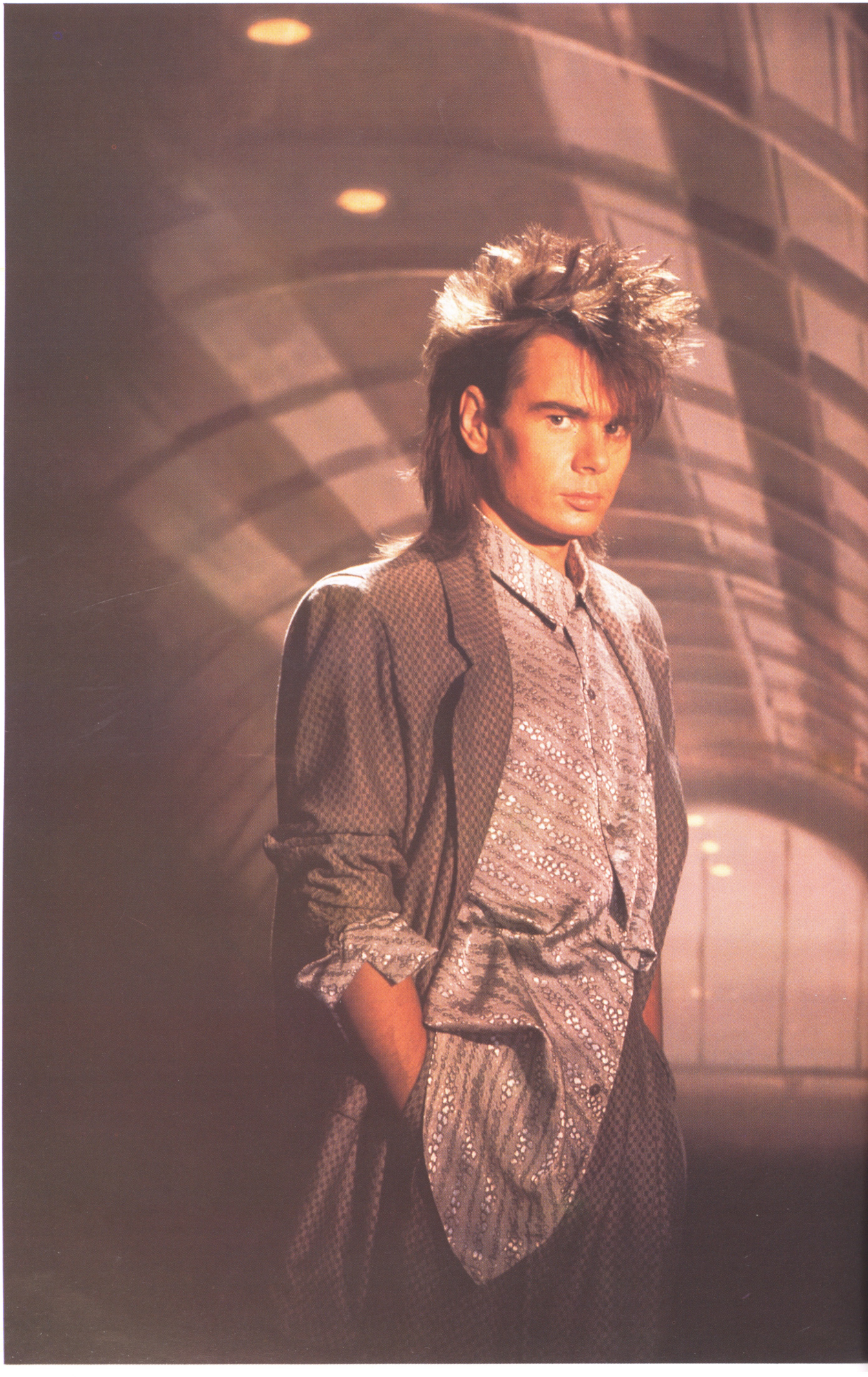
NIK KERSHAW

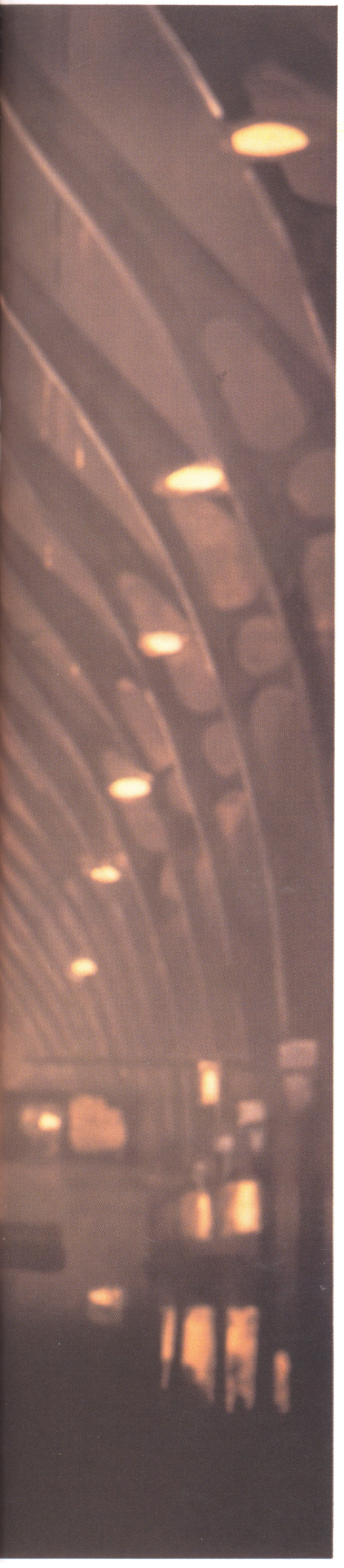
To the casual observer, Nik Kershaw's rise to stardom has been both sudden and unexpected. But his is no overnight success – Nik's been playing guitar since he was fourteen and has been a professional musician for over five years now. He's also much more than just a "pretty face" – many who've seen Nik may be unaware that he writes all his own material and indeed performs most of it on record himself.

Nik's story properly begins at school in Ipswich where he and some friends put together an outfit called Half Pint Hog. Despite his parents' interest in music – his father is a flautist and his mother runs a local choir – it wasn't until a friend bought a guitar that Nik decided to do the same. After only three gigs together Half Pint Hog drifted apart, and Nik soon found himself working at the Department of Employment in Ipswich. He spent three dispiriting years there and, when local outfit Fusion offered him a place as guitarist, he jumped at the chance. Fusion gigged extensively around Suffolk and Essex, playing jazz-rock and jazz-funk gigs to keep their music alive.

Fusion broke up at the beginning of '82, and Nik decided to concentrate on songwriting. He started by borrowing a friend's Portastudio cassette machine, and whiled away his days writing and recording at home. After six months at this, Nik felt he'd accumulated enough material to interest a record company in his talents. But rejection followed rejection, so in desperation he advertised in Melody Maker for a manager. He got Mickey Modern (former manager of Nine Below Zero). Mickey soon got things moving, and a deal with MCA Records followed.

By July 1983, he was ready for the studio, and his first album. Mickey linked him up with top producer Peter Collins, with whom he recorded twelve tracks in various stages through the second half of the year. In September, "I Won't Let The Sun Go Down" was released, and media attention soon followed. The single entered the Top Fifty, and paved the way for the post-Christmas release of "Wouldn't It Be Good", the record which has undoubtedly established Nik as one of Britain's brightest hopes for the future. ▶





NIK KERSHAW

"Wouldn't It Be Good" reached the No. 4 position in the charts for three weeks running in February 1984.

His debut album "Human Racing" was released in February 1984 to immediate acclaim from media and public alike, and it swiftly entered the Top Ten. It showcases a talent which many feel to be unique, for while the sounds on the album are definitely made with the Eighties in mind, the songs are just as deeply rooted in the classical pop tradition.

Nik's first national sell-out tour began in March '84, ending in May with two nights at Hammersmith Odeon. For this, Nik recruited a young but experienced four-piece band – the KREW are: Keith Airey – guitar and keyboards (formerly with Mari Wilson's Wilsations), Tim Moore – Keyboards (formerly with the Heartbeats), Dennis Smith – Bass (formerly with Secret Affair), Mark Price – Drums (an experienced session man, and the lad in the original Hovis ads on TV), Gary Wallis – Percussion (formerly with Style Council).

One of the highlights on Nik's live shows was the huge Summer of '84 concert at Wembley Stadium, special guest of Elton John. Elton had publicly announced earlier that year, that he thought Nik was one of the best songwriters of the decade. The Sun readers confirmed this by voting him "Best Newcomer of the Year". The Wembley concert was a sell out, playing to 72,000 people.

With the release of Dancing Girls (a top 20 hit) and due to public demand, the re-release of "Sun" (a top 5 smash), Nik took August and September off to write songs and to record his second album, "The Riddle" with Peter Collins once again as producer. The album went Gold in a month and the single of the same name was a Top Five Christmas hit.

1985 sees a busy time ahead. A world tour will take Nik and the Krew to such places as Japan, Australia, Canada and America. "My ambition is to get our music over to as many people as possible. We are having a great time doing it". He also made a live TV appearance on February 11th when the British Recording Industry (BPI) were presented on BBC 1 from the Grosvenor House Hotel. Nik was nominated for "Best Album of '84" for Human Racing, "Best Newcomer" and "Best British Male Artist".

If Nik Kershaw continues to make the great music he makes today and retains the same down to earth friendly attitude, there's no doubt he will be one star who will be around for many years to come. ●

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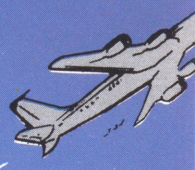
IF MUSIC BE THE FOOD OF LIFE...



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PAUL McCARTNEY

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PAUL McCARTNEY

PAUL McCARTNEY M.B.E. BRITISH BORN SONGWRITER, MUSICIAN AND PERFORMER

1942 James Paul McCartney, born Liverpool, 18th June.

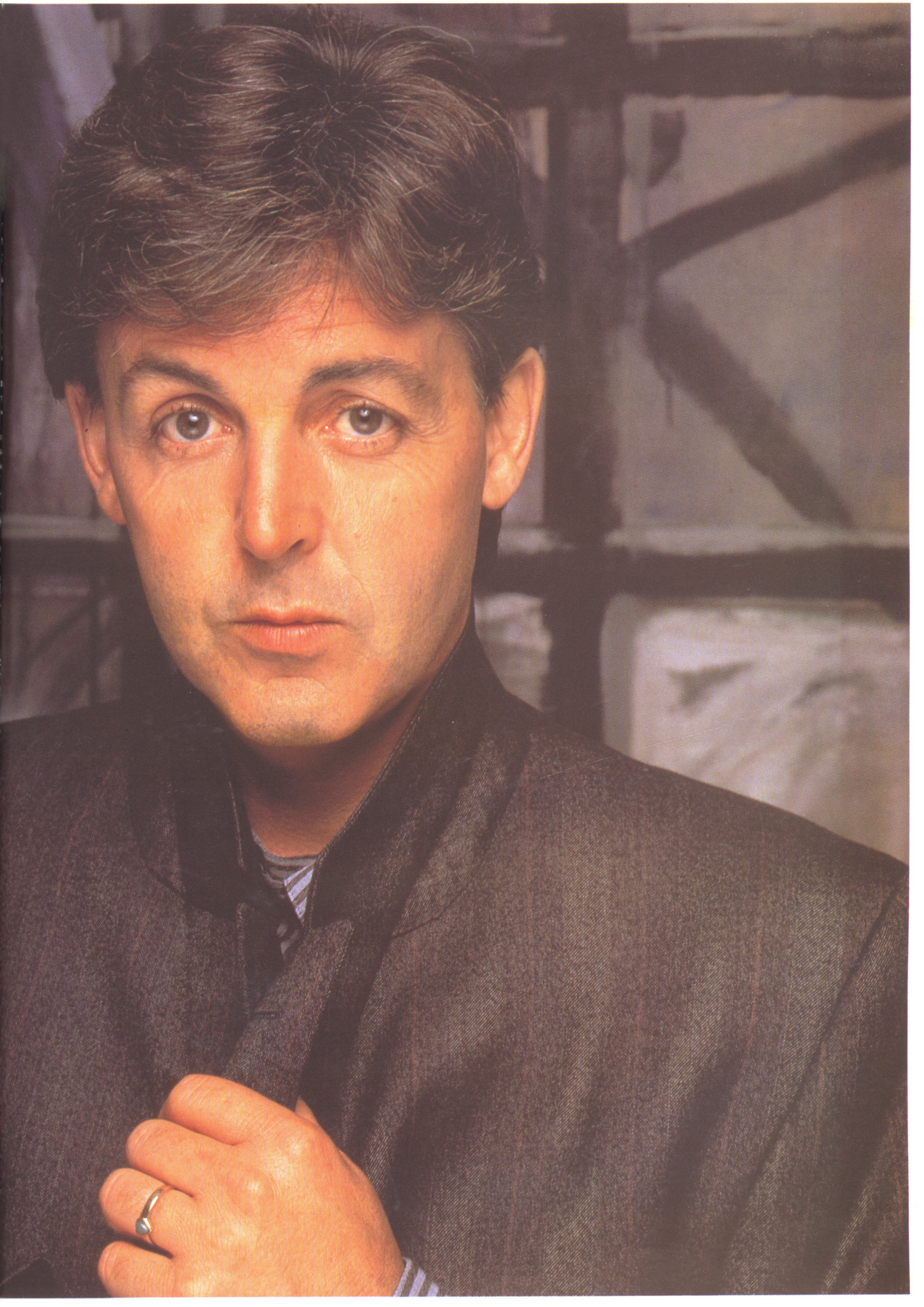
1960 Formation of The Beatles, who play residencies in Hamburg and at the Cavern in Liverpool.

1961 First Beatles recording issued in Germany, backing singer Tony Sheriden.

1962 The first Beatles Parlophone recording, "Love Me Do", reaches No 17 in the British charts.

1963 The birth of Beatlemania! "Please Please Me" gives group their first British No 1. "She Loves You" cements their success.

1964 First triumphant American tour. The Beatles release their first film "A Hard Day's Night". Their single "I Want To Hold Your Hand" becomes the biggest selling British single ever, with worldwide sales of 15,000,000. ▶



PAUL

1965 The Beatles are awarded the MBE. They release their second film "Help" and the album "Rubber Soul". Their No 1 hits include "I Feel Fine" and "Ticket To Ride".

1966 The last ever Beatles public performance in San Francisco in August. "Eleanor Rigby" and "Paperback Writer" are the group's single hits, while their "Revolver" album marks a more mature approach to recording.

1967 Release of the legendary "Sergeant Pepper's Lonely Hearts Club Band" album, as well as "Penny Lane"/ "Strawberry Fields Forever", which many rock critics still consider the finest ever pop single. Their single "All You Need Is Love" becomes the anthem of the flower children. The group also write and appear in the TV film "Magical Mystery Tour".

1968 The formation of Apple Corps. The 7 minute "Hey Jude" single is the first release on the Apple label. The Beatles' third film, the animated cartoon "Yellow Submarine" is released, as is their only double album, "The Beatles" (better Known as "The White Album").

1969 Release of the "Abbey Road" album and the "Ballad of John and Yoko" and "Get Back" singles. Group play for the last time together on the roof of the Apple building in London.

1972 Paul McCartney returns to live work, when he and Wings undertake an impromptu tour of British universities and small European concerts. Wings score with hit singles, "Mary Had A Little Lamb" and "Hi Hi Hi".

1973 Wings release "Red Rose Speedway" album. Their highly acclaimed "Band On The Run" album is released and wins two Grammy awards. Paul appears on his own TV special, "James Paul McCartney" and composes and records the theme song for the James Bond film "Live and Let Die".

1974 Wings score hits with three singles, "Jet", "Band On The Run" and "Junior's Farm".

1975 Wings tour UK and Australia and play a special UNESCO benefit concert in St Mark's Square in Venice. They release the "Venus and Mars" album and the "Listen To What The Man Said" hit single.

1976 Wings first American tour results in a triple album, "Wings Over America". One of their Seattle concerts is filmed and released as a full length feature, "Rockshow" in 1981. Paul organises a "Buddy Holly Week" in London to commemorate what would have been the singer's 40th birthday. It becomes a yearly event. "Wings At The Speed Of Sound" album released.

1977 "Mull Of Kintyre" becomes the best selling single ever in the UK, and receives an Ivor Novello Award for this achievement.

1978 Release of a new album, "London Town" and a compilation "Wings Greatest Hits".

1979 Paul McCartney is honoured by the Guinness Book of Records with a "Triple Superlative Award" for sales of 100,000,000 albums, 100,000,000 singles and as holder of 60 gold discs, making him the most successful popular music composer ever. He is presented with a unique rhodim disc by the Minister of the Arts. Wings release their "Back To The Egg" album and headline a show at the Hammersmith Odeon in aid of Kampuchean refugees as part of Wings last UK tour.

1980 Paul releases his solo album, "McCartney II", with hit singles "Coming Up" and "Waterfalls".

1981 Release of Wings "Rockshow" film from 1976 US tour.

1982 Paul releases the critically acclaimed "Tug Of War" album which produces three hit singles – "Take It Away", "Tug Of War" and "Ebony and Ivory", on which Paul duets with Stevie Wonder. Paul also enjoys a smash hit with "The Girl Is Mine", on which he duets with Michael Jackson. The album "Tug Of War" wins three BPI awards for "Best British Male Artist", "Outstanding British Male Artist", "Outstanding British Contribution to Music" and a special Sony Award.

1983 "Pipes Of Peace" album released. First single "Say, Say Say" (duet with Michael Jackson) reaches number one in the US and UK. Follow-up "Pipes Of Peace" makes number one in the UK and all over Europe. The video for "Pipes Of Peace" is voted number one in the "Best Video" category at the British Rock and Pop Awards. Meanwhile Paul busy on location for his forthcoming feature film and writing new songs for the soundtrack.

1984 "Give My Regards To Broad Street" is released. It stars Paul McCartney, Ringo Starr, Linda McCartney, Tracey Ullman and Sir Ralph Richardson. "No More Lonely Nights" from soundtrack is a worldwide smash. Rupert Bear cartoon is support and song "We All Stand Together" reaches number three in UK.

1985 Paul goes into studio in England to record his sixth solo album set for Autumn release. ●

McCARTNEY

The Daily Telegraph, Thursday, June 6, 1985

BR helps to revive Sudan railway to carry relief aid

By JOHN LICHFIELD in Brussels

BRITISH RAIL is to help to revive a moribund 1200-mile railway in the Sudan to speed the flow of emergency food supplies to the country's famine victims.

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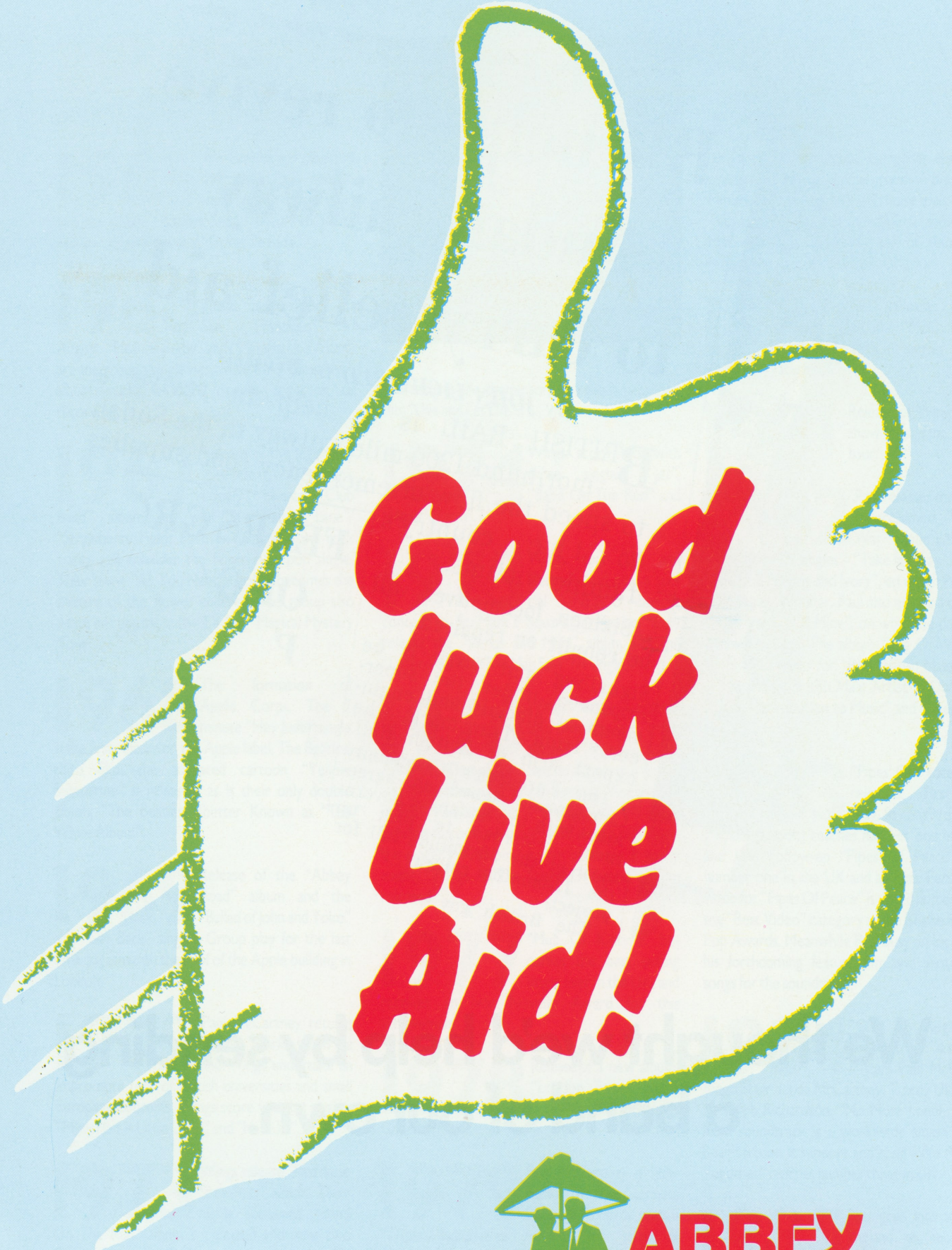


ABBEY NATIONAL BUILDING SOCIETY

ALISON MOYET

Great singers...truly great singers...are rarely produced by pop music. There's too much razzamatazz, too many diversions, too few natural talents for a fickle business like pop to harbour greatness. It's been said, with some justification, that the pop music industry wouldn't spot an exceptional talent if it came up and biffed them on the nose.

One day Alison Moyet may just do that. ▶

ALISON

With the release of her first solo single, "Love Resurrection", Alison – or more familiarly Alf – is on the verge of proving conclusively that she is indeed one of pop's rare great talents. There was plenty of evidence of it, of course, in her outstanding work with Vince Clarke in Yazoo, but the electronic format was too limiting for her to realise her full potential. It was this determination to develop and explore the complete range of her astonishing voice that contributed to the unexpected split of the Yazoo partnership at the height of their commercial success. Freed from these restrictions, you may confidently expect Ms. Moyet to clean up...if "Love Resurrection" is a fairly formidable statement of intent with its substantial blast of soul-pop and its infectious chorus, it's a mere drop in the ocean. There's an album in the works that will demonstrate the lady's versatility, stretching from her love of blues to modern electro-funk styles.

"I wouldn't like to try and describe my solo stuff", she says reasonably. "I think some of it sounds a bit like the Velvet Underground and some of it sounds a bit like Shalamar. There's a bit of very different ingredients in there."

The person who inspired Alf to start singing seriously, was, surprisingly, Poly Styrene from the old punk band X-Ray Specs. "I'd watch her and she'd express exactly what I wanted to express. She made me want to sing and originally I took my style completely from her. I was a punk-rocker in 1977, you know!"

Pretty soon, though, her interest developed to soul and blues ("punk music is very much related to soul and blues", she says), she got to listening to Muddy Waters and Howlin' Wolf and found a new heroine in Billie Holliday. Her disenchantment with the New Romantic era of pop music led her further into these rootsier realms and she took to frequenting the thriving pub-rock scene in Southend where the likes of Dr. Feelgood, Wilko Johnson and Lew Lewis were demi-gods.

"I just loved the idea of those pub-rock gigs, it was a real good night out sort of feeling. I came away feeling I'd worked-out for two hours."

She also came away determined to emulate her new heroes Dr Feelgood and front her own blues-based band. She enlisted the help of an old friend, Vince Clarke, who'd just left Depeche Mode, and together they made a demo with the idea of getting her new blues career underway. The song they demo-ed was "Only You".

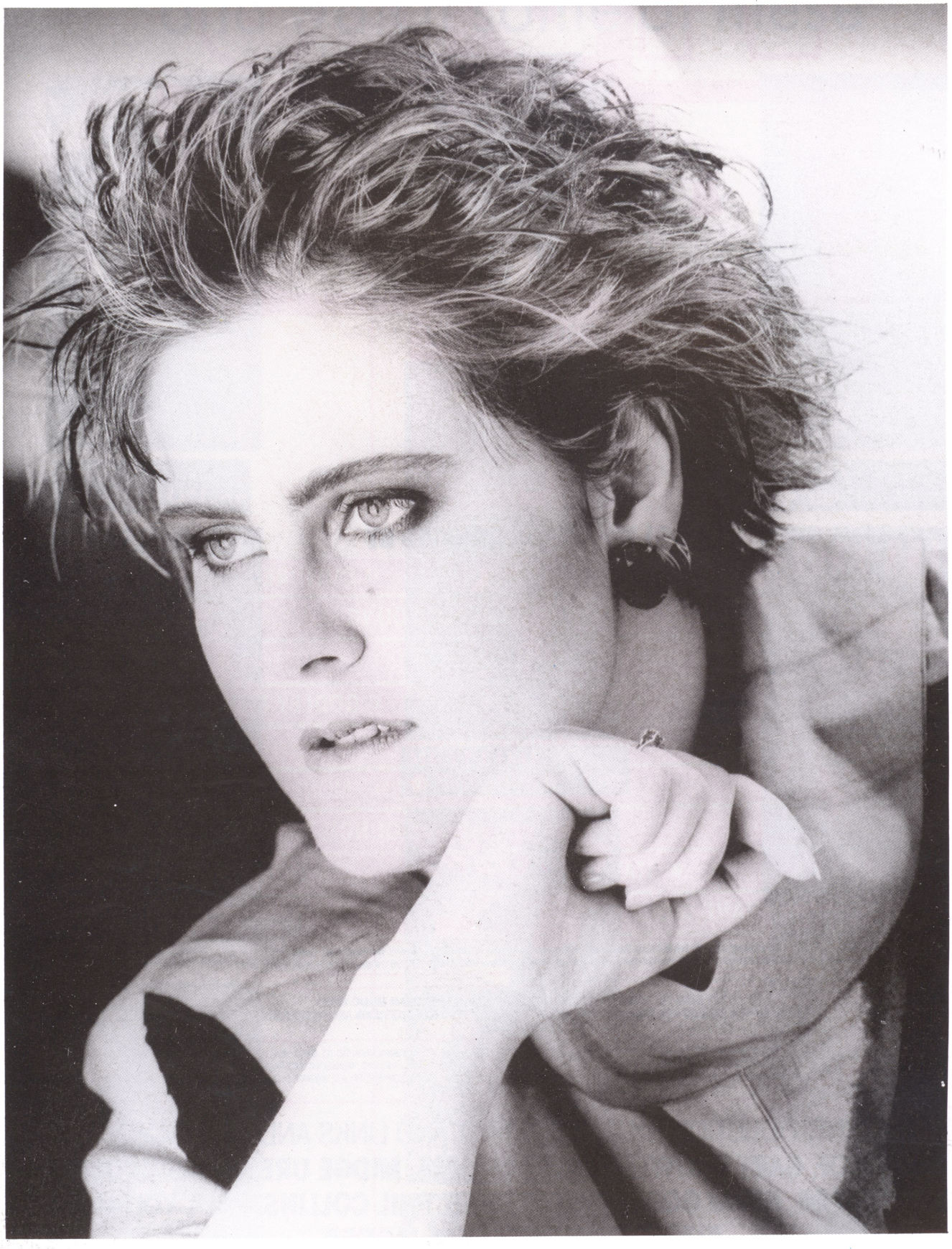
Suddenly the blues career was discarded as Yazoo took shape and much to her own amazement, Alf found herself at the forefront of a whole new movement of electro-pop. You couldn't move for synth bands in 1982, but Yazoo were probably the best because their material displayed the very finest elements of simple pop music, spiced up by Clarke's ingenious arrangements and Alf's remarkable singing. "Only You" triggered a string of hits and their debut album, "Upstairs At Eric's" was showered with accolades in addition to topping the albums chart.

It gave Alf the confidence to stretch her singing and also write her own material, creating an independent spirit that couldn't be contained within Yazoo. By the time they came to record their second album, "You And Me Both", they'd mutually and amicably agreed to part company at the end of it, even though it was obviously another potential chart-topper. As a result, only one single, "Nobody's Diary" was released off the album and Yazzo split early in '83.

Alf took her time, sorted out a bit of business, got married, teamed up with producers Tony Swain and Steve Jolly and wrote a whole bunch of new material with which to launch her solo career.

"I enjoyed Yazoo, obviously it was one of the best things that's ever happened to me, but there wasn't much scope for singing. I enjoy singing more when it's hard work and my voice has matured a lot. Now I'm reaching notes I've never reached before."

MOYET



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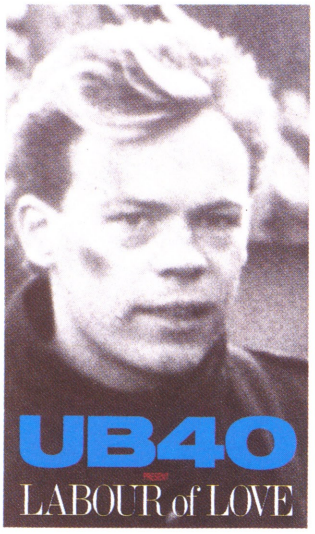
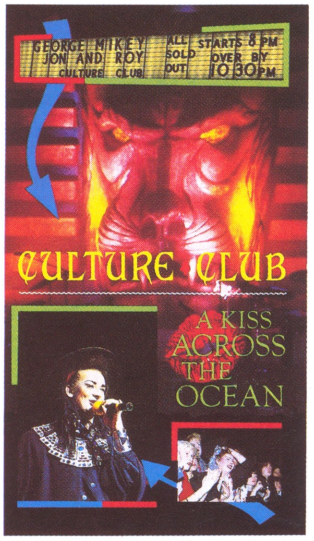
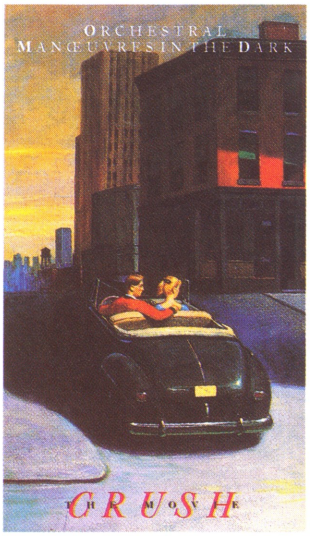


UB40
◆ **Labour Of Love**

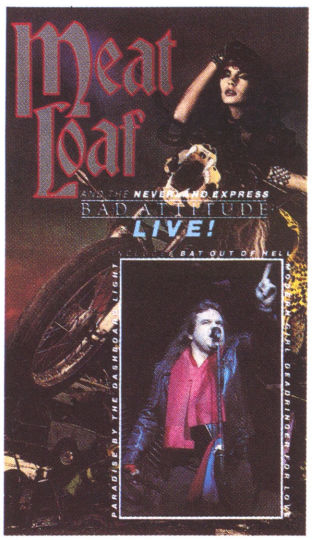


CULTURE CLUB
◆ **A Kiss Across The Ocean**

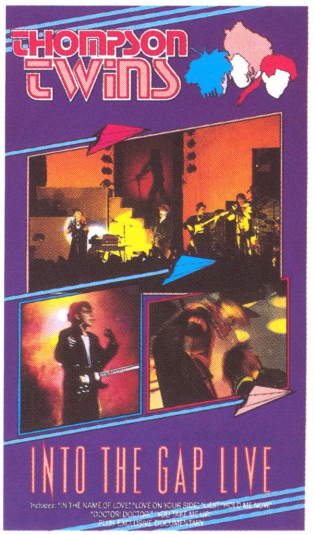


O.M.D.
◆ **Crush – The Movie**

VIRGIN VIDEO



MEAT LOAF
◆ **Bad Attitude – Live**



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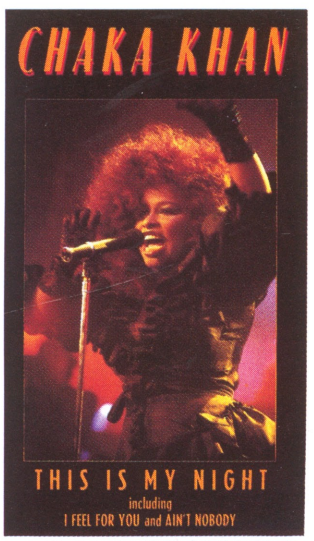
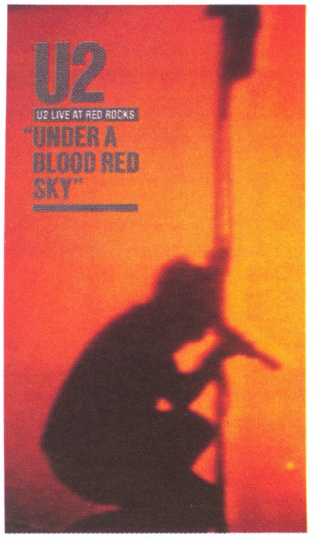
◆ **Showbiz Absurd**



CHAKA KHAN
◆ **This Is My Night**



U2
◆ **Under a Blood Red Sky**

Virgin Video

QUEEN

Is This The World We Created...?

Is This The World We Created...?

(Mercury/May)

Just think of all those hungry mouths we have to feed
Take a look at all the suffering we breed
So many lonely faces scattered all around
Searching for what they need.

Is this the world we created
What did we do it for
Is this the world we invaded
Against the law
So it seems in the end
Is this what we're all living for today
The world that we created.

You know that everyday a helpless child is born
Who needs some loving care inside a happy home
Somewhere a wealthy man is sitting on his throne
Waiting for life to go by.

Is this the world we created, we made it on our own
Is this the world we devastated, right to the bone
If there's a God in the sky looking down
What can he think of what we've done
To the world that He created.

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QUEEN

Freddie Mercury

Roger Taylor

Brian May

John Deacon

We're always ready to listen to a good cause.

Midland

The Listening Bank

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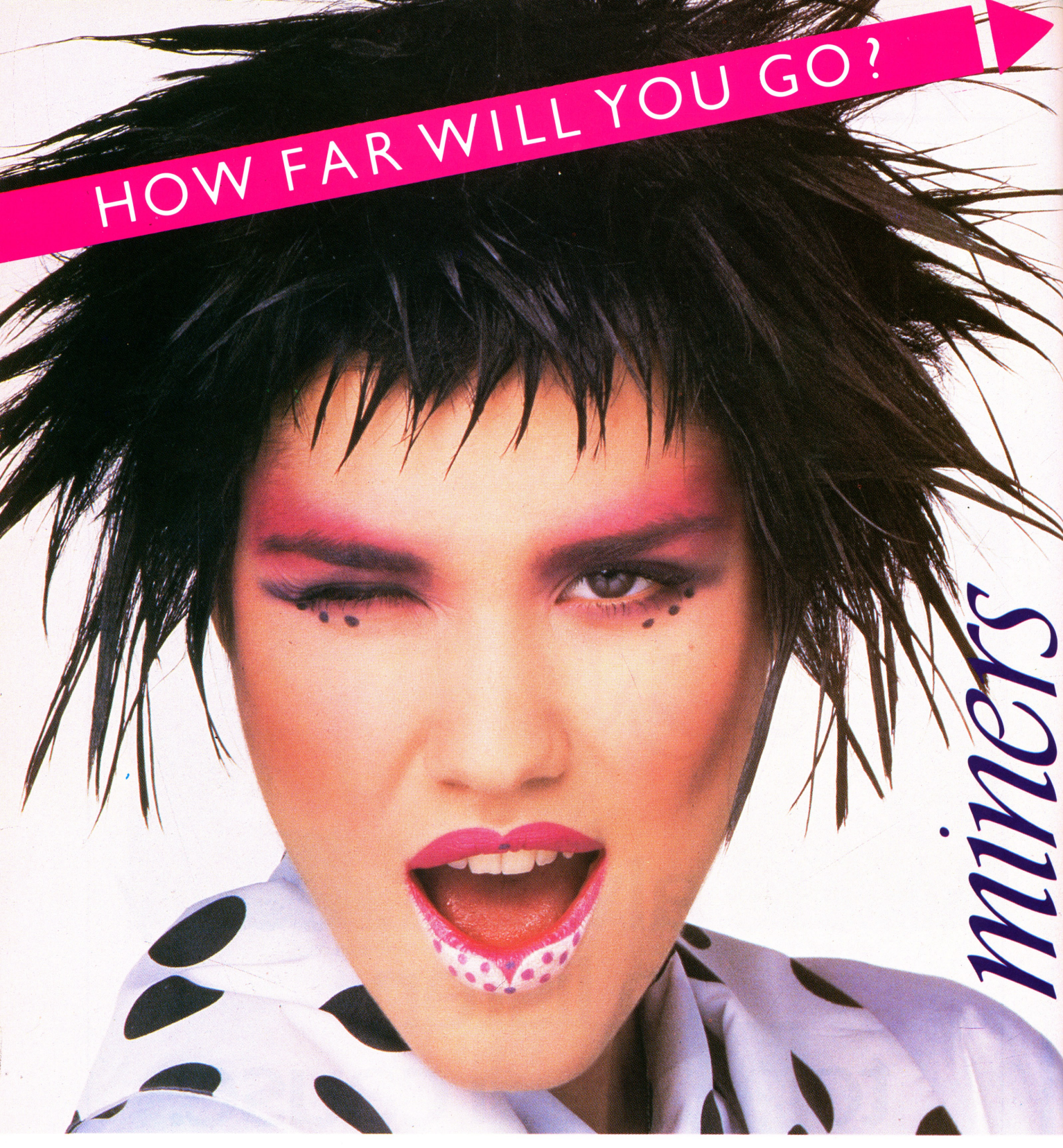
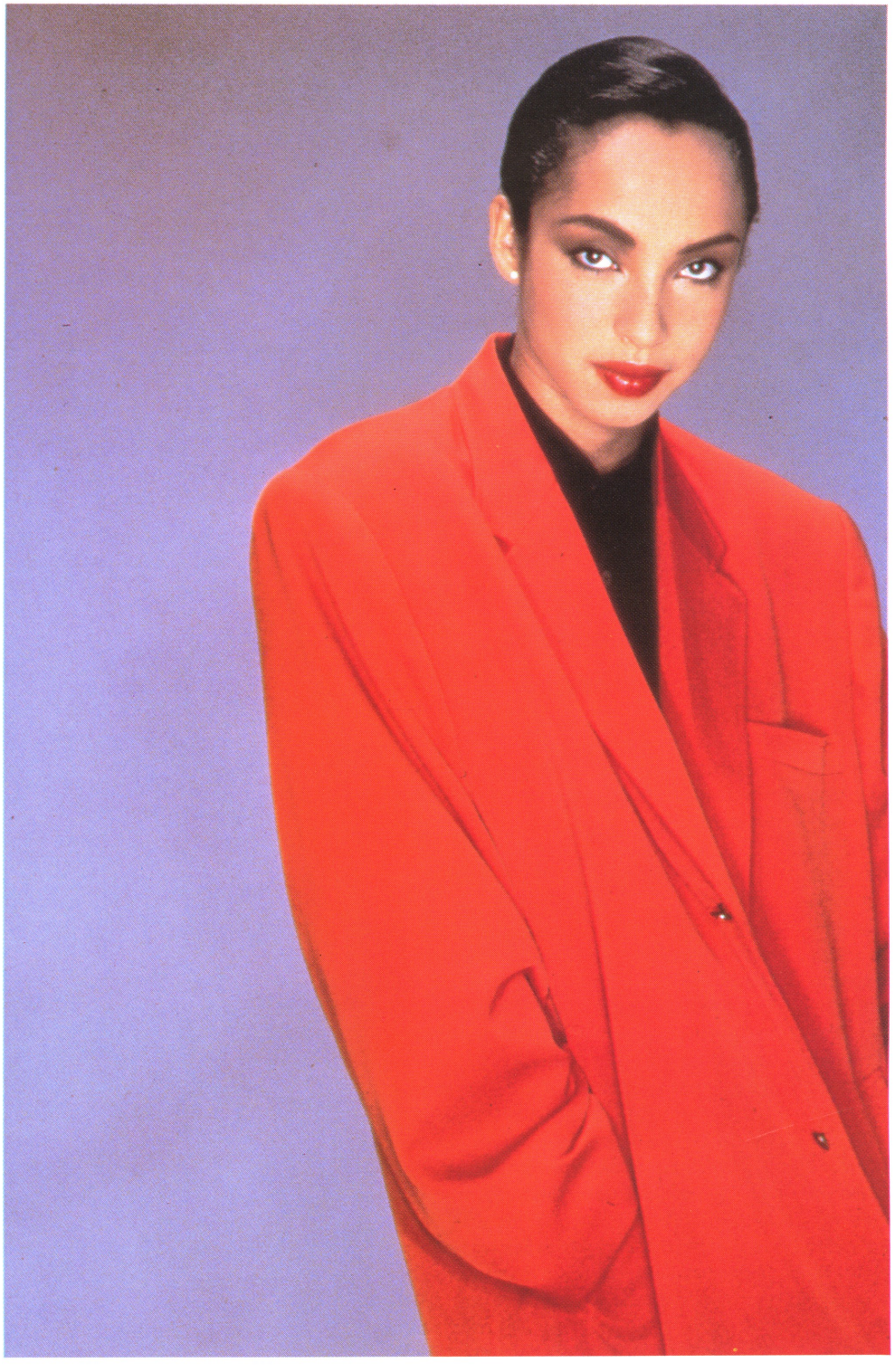


BEST WISHES FROM *miners* COSMETICS

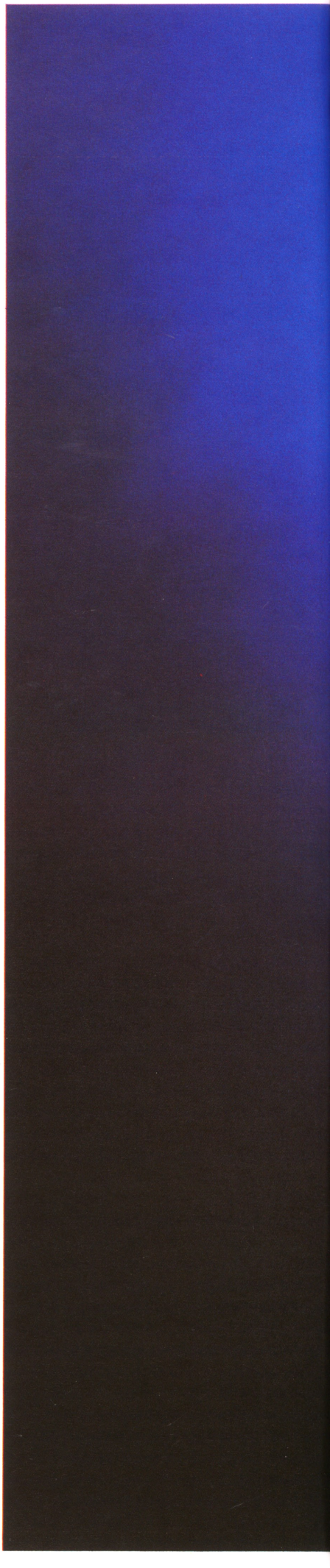


SADE

Sade is a group, a nucleus of four musicians and friends, supplemented by a roster of fine instrumentalists like drummer Dave Early and percussionist Martin Ditcham who work together to project the voice and words of Sade Adu and the songs they write together. Stuart Matthewman, Paul S Denman and Andrew Hale are the boys, Sade the girl and the name they go by. "Sade is a soul group with a jazz feel".

It began with a series of accidents, coincidences and half chances and continued with a measure of pride. "Can you sing?" asked manager Lee Barrett one day in 1981. "She just looked as if she probably could." "I said yes, I just thought I probably could." That was how Sade was recruited as a backing singer for a young north London funk band called Pride. But when it came to the audition they turned her down. "I had no intention of being a singer." But a week later they asked her again. "But I thought I'd do it to help them out." ▶

SADE



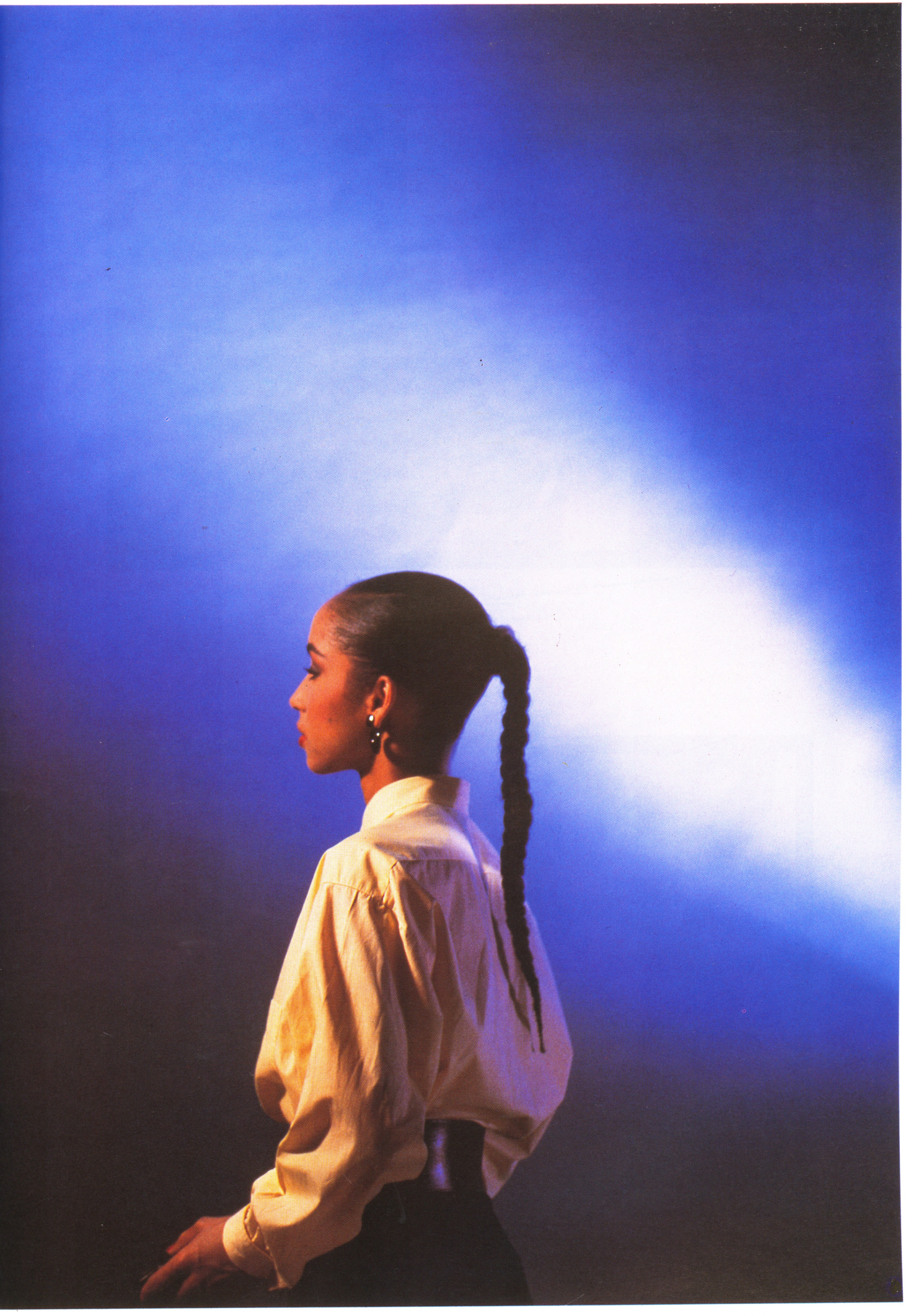
A few months later there was a reshuffle of the Pride pack and a new saxophone player was needed. Somebody suggested a kid from Hull called Stuart who'd just appeared in town, he turned up for the audition with a Selmar mark six and an old Humberside mate called Paul. Pride now had a new saxophonist and bassist. They also had a song called Smooth Operator where Sade stepped to the front and sang the lead. With its dramatic jazzy sound and Sade's dark brown voice it was a contrast to the hard, angular funk of the Pride set, and it became a highlight of their club gigs. It was also a hint of things to come.

Bored with simply singing backing, Sade and Stuart worked out a few numbers of their own in the ballard and mid-tempo vein which best suited Sade's voice. The small set they called it, covers of a couple of their favourite soul songs "Be Thankful For What You've Got" and "Why Can't We Live Together", the old Julie London standard "Cry Me A River" and two new songs that Sade and Stuart wrote together. One of them was called "Cherry Pie", the other "Hang On To Your Love".

The small set was premiered as support to Pride at Ronnie Scott's, the four piece becoming a seven piece after their half an hour of sparse, tingling soul. But from that night on it was obvious that the band called after the girl with the Yoruba name were not just a pastime, this was a serious thing. And soon it was the only thing, the band Sade. Committed to no compromise, to the search for mature, well executed music, the desire to reveal the simple soul at the heart of a good song. Sade was growing with new songs from the collaboration of Adu/Matthewman and growing due to the arrival of Andrew Hale on keyboards. It took a year from debut to deal, a year when there were occasional doubts about ever making a living, but also a year in which as the band got more proficient and more powerful so the confidence grew. "We're hungry but we're going to win."

It was the recording of two songs which finally clinched it. Producer Robin Millar was introduced to the band and it was immediately obvious that he was right for the job. Despite having fairly limited experience he instantly understood the Sade sound. A fellow dissident from the synthesised world he saw good young musicians, a good singer and above all a brace of good songs. "It was all there, my job was just to bring it out." Their first two songs they created together were the old Pride number "Smooth Operator" and a new song written just two days before entering the studio, that was called "Your Love Is King". On the strength of those two tracks Sade signed to Epic records on a major international deal which most importantly gave the band complete artistic control. They used that to create an album which reflects the whole band, their life-long love of soul music, their respect for the emotion and precision of jazz, their rejection of both the needlessly arty and avant garde and the blandness of disposable computer pop. The result was "Diamond Life", shining, hard and made to last.

And "Diamond Life" has cut deep. Throughout the world millions of people have responded to a simple record that exists as a testament to talents matured beyond their time. Sade has made a mark, but there is still a long way to go, because there's a lot to give. A world tour begins in November to showcase the live work which has always been such a vital part of the Sade approach. And a new collection of songs "some more stories, some more pictures" is currently being crafted, again with Mr Millar. Sade is about the pursuit of fine things. ●



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SPANDAU BALLET

Spandau Ballet made their first live appearance in London in November 1979 in a private rehearsal room on a Saturday morning in front of an audience of the group's friends, young fashion designers, hairdressers, graphic artists, writers, DJ's, musicians and scenemakers. The nucleus of a new explosion of pop culture which came on the scene originally centred on Soho's fashion conscious clubs, Blitz, Billy's, Hell and St Moritz. Here the customers expressed themselves by their clothes which changed exotically week by week, and danced to a selection of obscure imports and old records which fitted the musical requirements of a soundtrack to a scene which shone out in the drab world of post-punk.

Spandau Ballet were the first group formed to make music specfically for the scene as their five young members from central London were part of it, and reflected their audience like a mirror in their attitude and appearance. They went on to make appearances at events organised outside of the mainstream rock circuit, including the first appearance of the group at Steve Strange's Blitz Club, and to all of which increasing amounts of like-minded people were attracted by word of mouth.

Media interest in the group and the sub-culture surrounding them grew, and a late night performance at the Scala Cinema was filmed as part of a TV documentary on the whole scene.

This interest in the group climaxed reaching the national press, with a performance on HMS Belfast, a battleship moored on the Thames opposite the Tower Of London, which was very much in keeping with the group's developing policy of making every appearance an event, rather than just another boring rock gig.

A major recording and label deal followed for the group's own Reformation label, with Chrysalis Records. Their first single, "To Cut A Long Story Short" was a large and immediate hit, proving that there was a nationwide demand for a group like Spandau. Also, both "To Cut A Long Story Short" and "The Freeze", the group's second single, were available in highly successful extended re-mixed versions, specially for the dance floor, an innovation for a white group at the time. At the same time, the whole scene surrounding the group exploded – its visuals to influence mainstream fashion, its club format to be duplicated countrywide into hundreds of style conscious modern dance clubs, and countless groups of similar ilke inspired to make their own versions of the "new" dance music.

The group's first album, "Journey's To Glory" was released, and went gold and top five in the UK, very quickly indeed.

The next single, a European folk chant "Musclebound" was backed with a fast funk song, "Glow", which was the first radical change of direction by the group into a more funk-based feel on their dance numbers This was to be fully realised in the summer of 1981 by the recording, release and subsequent number one status of "Chant No. 1". On this number the group enlisted the help of a young black London horn section, Beggar and Co, to produce a funk hybrid which has since been repeated extensively by dozens of groups, and a single which was a club hit all over the world.

In the USA "Chant No. 1" was the first white British record to be played widely on previously exclusively black dance radio. The group's live stateside debut in New York's Underground Club combined uniquely with a fashion show by Axiom, a group of young London clothes designers, attracted a huge media response.

During this period, as well as changing musically, Spandau Ballet were continually changing visually, from the tartans which accompanied "To Cut A Long Story Short" to the slavonic tribesmen look of the "Musclebound" period, to the zoot suits of "Chant No. 1". These changes in style were also reflected in the group's influential videos. "Musclebound" being a mini-epic apparently filmed on the Russian Steppes, and "Chant No. 1" ▶

SPANDAU BALLET

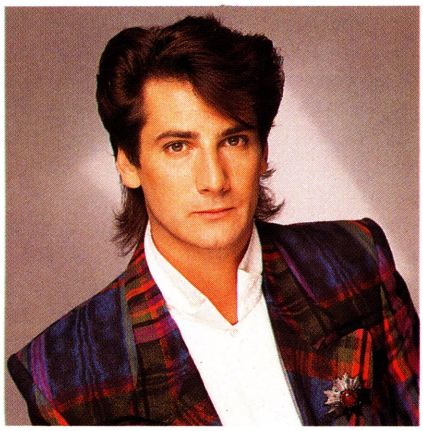
being an edgy, sweaty club sequence filmed in Soho's soul cellar of the time, Le Beat Route.

The group's policy of appearing at selective events continued throughout the summer of 1981 in the major cities of Europe, and included several successful performances in Florence, Rome, Milan, Madrid and Paris' Palace Club. The group played at the spectacular Ku Club in the mountains of Ibiza on a stage suspended over the club's open air swimming pool. Also in the UK there were performances in front of the incredible lights at the Ultrateque club in Glasgow, and at the Ancient Royal Assembly rooms in Edinburgh, where the phenomenon of the group being mobbed by young hysterical and enthusiastic fans first really manifested itself.

The group's second album "Diamond" certainly confused the critics, and was itself split into two distinct parts. The first side opened with "Chant No. 1" and continued in the same vein of funk hybrid of synthesisers and horns, and was very much the side to dance to. The second side saw the group experiment with a variety of oriental instruments like chengs and tablas on four songs, more for listening than dancing to. As well as being available in conventional form, every track on the album was also made available on 12" in a box set of 4 records (1 track a side) with the dance tracks being re-mixed into heavier more dance orientated mixes.

The group's third album "True" was recorded in Autumn 1982 at the Compass Point Studios in Nassau, the Bahamas, and saw the Spandau co-producing with Tony Swain and Steve Jolley, previously best known for their work with Imagination, the black English synth-funk band. It saw the group's songwriter Gary Kemp produce his best, most mature selection of songs to date, and yielded four hit singles: "Lifeline", "Communication", "True" and "Gold". "True" proved to be the group's biggest hit so far, reaching number one in the UK in its second week, and was also an enormous hit all over Europe and in America where it reached number 4 in the Billboard chart, and stayed there for several weeks.

As "True" was released in Britain Spandau Ballet were doing the Spandau Ballet Over Britain tour, their first major tour of the U.K., which culminated in appearances at London's Royal Albert Hall, Royal Festival Hall and The Sadler's Wells Theatre, the latter being the first time contemporary music had been allowed into this prestigous venue.
Tickets for these concerts sold out within hours of announcement, producing long queues of excited teenagers all over Britain.
It was this tour which established Spandau as a great live attraction with a series of exciting and



compelling performances all over the country as "True" hit number one single and Spandau-mania manifested itself around the tour. The fourth single from the album, "Gold" was released in July '83 peaking at number two in the British charts and sending the "True" album double platinum.

"True" was also the album which established Spandau Ballet as an international act, selling in huge quantities in every country in the world allowing the group to tour Europe in the Autumn of '83 with the same success and results as the British tour.

Winter '83 saw their first coast to coast tour of America, with sold out venues everywhere.
The west coast in particular went Spandau-crazy, with hotels, venues and personal appearances of all kinds inciting fan hysteria and requiring the assistance of the police almost constantly to control crowds and facilitate escapes.

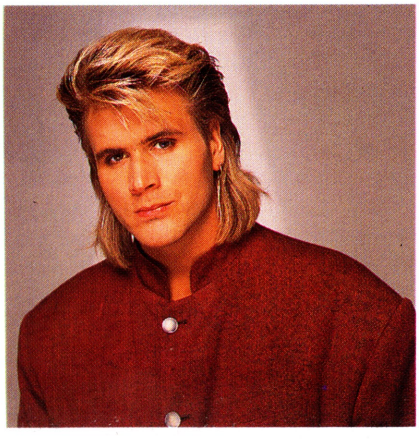
In the Spring of '84 the group recorded the fourth album "Parade" at Munich's Musicland Studios, again with Tony Swain and Steve Jolley producing. It was released in June entering the British charts at number two, and the first single from the album "Only When You Leave" peaking at number three.

The album and following singles then repeated this success internationally, emphasising the group's world popularity.
November '84 in Tokyo saw the group start the World Parade tour which sold out across four continents and ran to April '85 in Los Angeles when the U.S. leg was interrupted by an injury to Steve Norman's knee.

However, during the course of visits to Europe, Japan, Australasia and North America the group played to over ¾ Million people, and in the U.K. leg alone 140,000 people including 6 consecutive nights at Wembley Arena, their greatest live achievement after selling 10 Million records and tapes Worldwide.

On a slightly unhappy note the group are engaged currently, apart from doing Live Aid, in seeking in legal proceedings instituted against Chrysalis a declaration entitling them to be discharged from their recording agreement after alleged breeches of contract and will be claiming substantial damages.

Tony Hadley – vocals
Gary Kemp – guitar
Martin Kemp – bass
Steve Norman – saxaphones, percussion
John Keeble – drums



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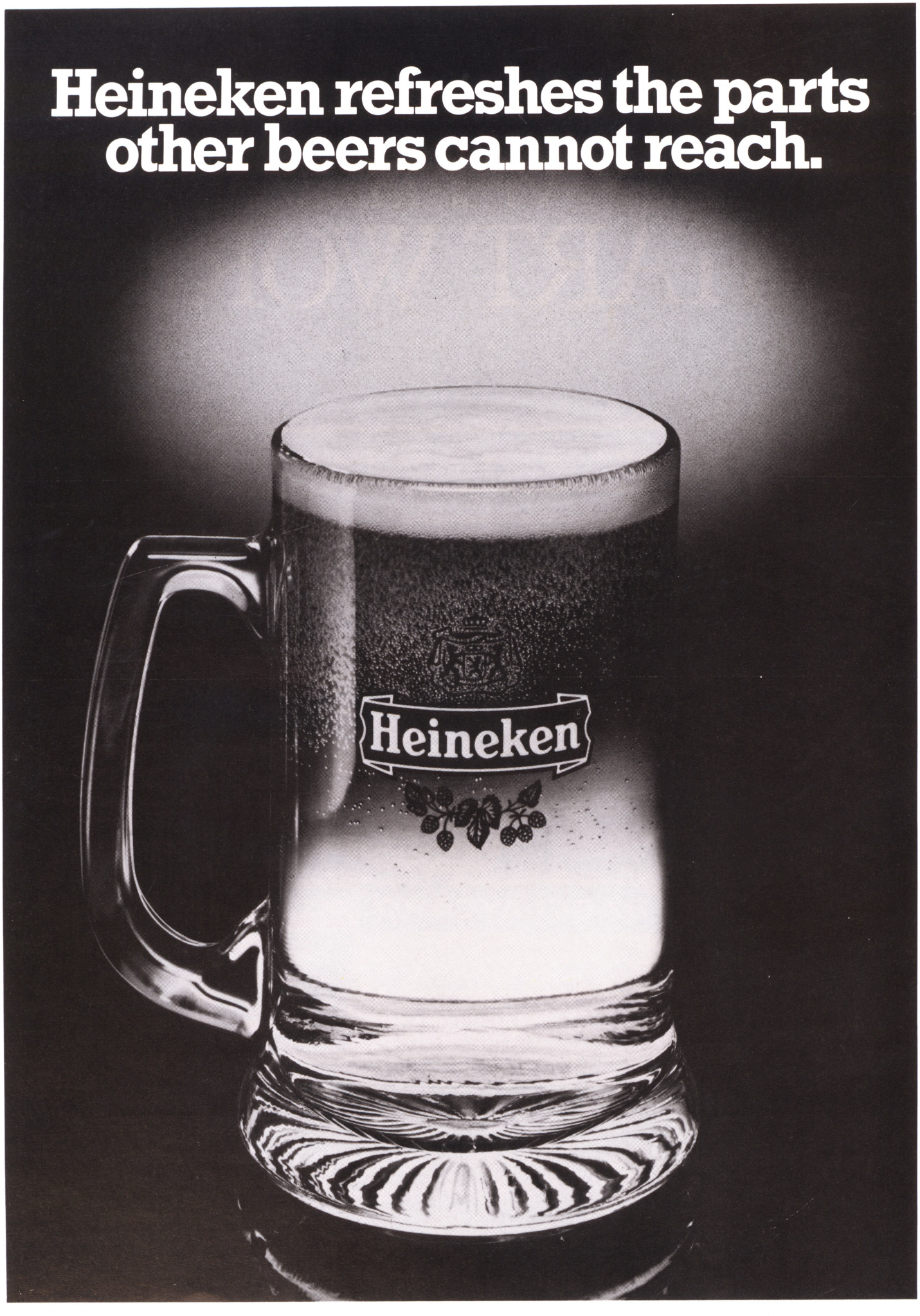
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STATUS QUO

1962 Quo's first incarnation begins as The Scorpions in the 2nd year at Sedgehill Comprehensive School, Beckenham. Francis Rossi (b. 29th May 1949, Peckham) teams up with fellow school orchestra member Alan Lancaster (b. 7th February 1949, Peckham). They swap trumpets for guitars and are joined by another friend, Alan Key. Alan is soon replaced by Jess Jaworski on organ and Barry Smith joins on drums. The Scorpions become The Spectres and play their first ever gig at the Samuel Jones Sports Club, Dulwich.

1963 While the band rehearse at the nearby Air Cadets base in Dulwich they meet John Coghlan (b. 19th September 1946, Dulwich), then drumming in a Shadows' inspired outfit called The Cadets. John joins The Spectres, Barry Smith leaves and the band begin to think about writing their own material and learning more songs.

1964 Another year of school and solid rehearsals and The Spectres begin to attract a wider audience. They meet Pat Barlow, a local gas fitter, who claims to have contacts in the music business. Pat becomes their manager and encourages them to travel further afield for gigs. A residency at the legendary Café Des Artistes in London's Fulham Road follows.

1965 Pat secures The Spectres two auditions. One is for a Butlins Summer Season and they get accepted. Alan and Francis want to leave school anyway but Jess decides to stay on for A-levels. John, who has been whiling away his time doing odd jobs, is only too happy to take a professional gig. Roy Lynes, an organist in a Redhill group, joins the band in time to play Butlins. It's at Butlins that The Spectres meet Rick Parfitt (b. 12th October 1948, Woking) who is also doing a season there. Rick is working in a cabaret trio called The Highlights with two girls; the trio tour Europe before Rick finally leaves two years later to join The Spectres.

1966 Pat sends a demo tape of a Shirley Bassey cover, "I (Who Have Nothing)" to Ronnie Scott. Producer John Schroeder, a friend of Scott's is so impressed that he signs the group to a five year deal with Piccadilly Records (later part of Pye) on July 18th. "I (Who Have Nothing)" is released and flops. A second single, an Alan Lancaster composition, "Hurdy Gurdy Man", is released and also flops.

1967 A third single is released, "(We Ain't Got) Nothing Yet", but does nothing. The Spectres change their name to Traffic and then to Traffic Jam and release "Almost But Not Quite There". Still no chart success. Pat comes up with a new name for the band, The Status Quo, and it sticks (without the The...). They contract themselves out for back-up work and play with Madeleine Bell through to the end of the year to make ends meet. In November Rick joins the band and they begin work on what was to have been a throwaway B side, a Francis Rossi song, "Pictures Of Matchstick Men".

1968 "Matchstick Men" becomes an automatic first choice for the new single and is released in January. It is the first Quo hit climbing to No. 7 in the UK charts and even achieving some success in America. The follow-up single, "Black Veils Of Melancholy" flops, however, and it isn't until the end of the year that the group are back in the charts again – with "Ice In The Sun". Bob Young joins the group as harp player/tour manager and later as co-songwriter.

1969 Two albums are released this year, "Picturesque Matchstickable Messages" and "Spare Parts", and with the only chart single being "Are You Growing Tired Of Me My Love", a lack of direction begins to show itself. Matters also start to become tough financially and soon Quo reject the (expensive) pop image they had been marketed with for a more down to earth approach – out go the frilly shirts, in come the jeans.

1970 A raunchier and harder rock sound develops. Organist Roy Lynes quits in September and the sound improves again. The LP "Ma Kelly's Greasy Spoon" is released and two significant singles make the charts – "In My Chair" and "Down The Dustpipe" – the corner has been turned. Colin Johnson becomes their agent and later manager.

1971 "Dog Of Two Head", the first real hard rocking Quo album, is released and the band's contract with Pye expires. Colin Johnson takes over from Pat Barlow as manager.

1972 The band's persistance begins to pay off. They play The Great Western Rock Festival and Reading and, for the first time, are taken seriously as a Rock act. A new long-term deal is signed with Vertigo (part of Phonogram).

1973 The single "Paper Plane" is released and the album "Piledriver", presenting a sound that establishes the group as Rock giants. "Piledriver" enters the charts at No. 5 followed by the single "Caroline". The real killer, "Hello", is released in December and enters the charts at No. 1.

1974 Quo begin to earn a reputation as a People's Band by their continuous touring and they embark on their first official major British tour. Another album is released, "Quo", entering the LP charts at No. 1.

1975 "On The Level", their next LP, also goes straight in at No. 1. A Quo live EP (with "Roll Over Lay Down", "Gerdundula" and "Junior's Wailing") enters the singles charts, the first EP to do so since the Beatles 12 years previously. The year ends on a triumphant note with Quo seeing in the New Year by headlining the Great British Music Festival at Olympia.

1976 Two hit singles follow, "Rain" and "Mystery Song" and yet another album, "Blue For You", enters the charts at No. 1. Andy Bown, ex-The Herd (b. 27th March 1947), joins the band on keyboards, guesting with them on tour and playing on "Blue For You". Andy signs a solo deal with EMI and over the years becomes a regular feature, and finally a member of the band; he also co-writes Quo's massive hit "Whatever You Want" with Rick Parfitt. A live album is recorded at the Glasgow Apollo almost signifying the end of an era for Quo.

1977 1977 sees the start of a new era ... the band are voted Britain's Top Hard Rock Band in the Daily Mirror Rock and Pop Awards and the famous "Rockin' All Over The World" tour, a giant sell-out trek literally all over the world, takes place. The single and album of the same name both rocket to the top of the charts.

1978 "If You Can't Stand The Heat" is recorded in Holland and the band return to England to make a triumphant appearance at Reading, the festival where they'd made such an impact six years previously. More studio time spent in Holland which results in their biggest hit of the year, "Again And Again". ▶

1979 Quo embark on another massive tour beginning in Europe then coming to Britain. They begin with 3 nights at Wembley Arena and end with 4 nights at Hammersmith Odeon with 40 dates in-between. To coincide with the tour an official biography of the band is published written by John Shearlaw. "Whatever You Want" is released in the autumn and goes straight into the Top 5 while the follow-up, the melodic "Living On An Island", clocks up another huge hit.

1980 The next LP is recorded in Dublin but, before its hits the streets, the compilation album "12 Gold Bars" makes the Top 5 in March. The new LP, "Just Supposin'", produced by Quo and John Eden, is released in October along with the Top 10 hit, "What You're Proposing".

1981 The band's first tour in over two years is announced early in the New Year. The ticket demand is so incredible that Quo decide to play Britain, go to Europe and then return to the UK again for a grande finale. "Something 'Bout You Baby I Like" is released, another big hit, followed by the album, "Never Too Late", again an automatic chart entry. The year ends with another massive single, "Rock 'n' Roll", the band's 23rd consecutive hit single following on from no less than 12 consecutive Top 5 albums. They are also the only group or artist ever to have a Top 20 hit every year since 1973. By the end of '81 they've sold over 12 million singles and nearly 8 million albums and collected more than 91 gold, silver and platinum discs for worldwide sales during the year. Status Quo are also awarded the coveted Silver Clef Award by Music Therapy for Services to the Music Industry.

1982 Quo go back into the studio to record the "1982" LP and John Coghlan, a member of the line-up since 1962, quits following disagreements. Rumours that the band might split up were quashed with the announcement of a Spring tour and the album to follow. Ex-Original Mirrors' drummer Pete Kircher (b. 21st January 1948) is drafted in to finish work on the album and shortly after the group announce that he's to become full-time ... just in time for the tour. The tour kicks off in April with 7 consecutive nights at Hammersmith Odeon and includes one very special date. On May 14th at Birmingham's National Exhibition Centre they play a charity concert in aid of the The Prince's Trust in front of Prince Charles himself. It marks both the first time a member of the Royal Family has attended a rock concert and, undoubtedly, the high point of Quo's Twentieth Anniversary tour. To coincide with the tour the new album is released, "1982" and the single "She Don't Fool Me" follows in June. Status Quo round off a glorious year of live work by headlining to over 45,000 at the Castle Donington Monsters Of Rock Festival in August. A live version of "Caroline" is released in October followed later in the year by "Dear John". A triple album box set titled "F.T.M.O." in a special round blue tin is released in time for Christmas – three albums containing most of Quo's greatest hits including a previously unreleased live LP, making a total of 36 tracks in all. The BBC present Quo's Royal Charity performance as a live broadcast and repeat it over Christmas.

1983 The band go into Air Studios in Monserrat to record their new LP and in September release their first single of the year, "Ol Rag Blues". A top 10 hit, it's followed by another smash, "A Mess Of Blues" and, in November, the album "Back To Back". A Top 20 chart hit, the LP is followed by their biggest single of the year (and much promotional activity) – "Marguerita Time". Quo shoot a video to go with the single and for the first time abandon their denims in deference to the storyboard.

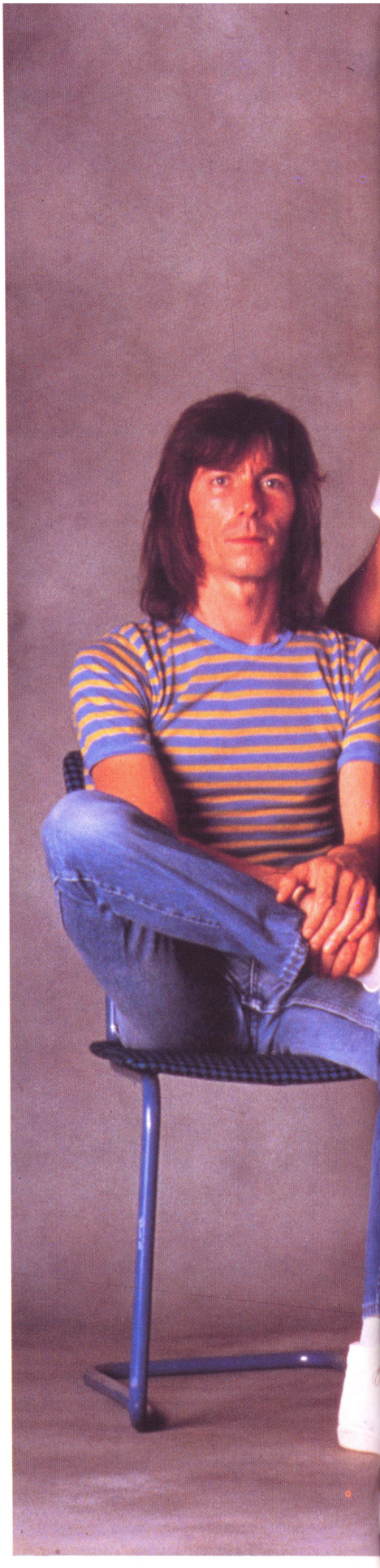
1984 "Marguerita Time", Status Quo's 29th hit single, goes to No. 3 in the UK charts. The band announce their final tour encompassing all major European territories and, of course, a major British outing.

Billed as The End Of The Road Tour, this final Quo outing is a lengthy and glorious affair, kicking off in Ireland in April, moving to Europe and finally ending up in Britain. Tickets sell out in the UK in a matter of hours and the itinerary includes seven nights at London's Hammersmith Odeon plus two major events at the end – Crystal Palace on July 14th, their last Southern date, and Milton Keynes Bowl on July 21st. Both shows sport a strong supporting bill and, needless to say, play to capacity crowds with the Milton Keynes gig going out with a bang – a firework display second to none.

To coincide with the tour, Quo release a new single, "Going Down Town Tonight" taken from their gold album "Back To Back". A further single, "The Wanderer" is released later in the year, clocking up yet another major hit for the band.

Over the years Quo receive many awards including the Ivor Novello Award for Outstanding Services to the British Music Industry. They now receive another rather special one: Phonogram present the band with specially commissioned glass globes from Waterford Glass to commemorate their live achievements and, in October, a new Quo Book is published – "Again And Again" – written by Bob Young and John Shearlaw.

In November a new album hits the streets, "Twelve Gold Bars, Volume 2", featuring more of Quo's greatest hits and climbing high in the charts. The gate-fold sleeve features a superb photo taken at Milton Keynes and, as a special bonus, a copy of Volume 1 is included free with it. To round the year off, a video of the final gig is released – "End Of The Road '84" – a 60 minute video featuring 14 of the band's greatest hits performed live in front of 42,000 fans. It becomes the fastest moving video ever, going on to reach No. 1 and achieving Gold Award status – a fitting tribute to a great live band. ●



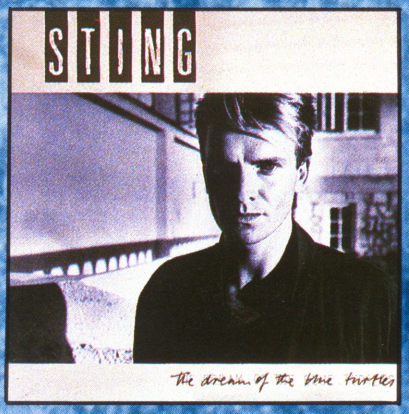
STATUS QUO

IN A WORLD OF SURPLUS 130 MILLION FACE DEATH THROUGH STARVATION

STING

THE DREAM OF THE BLUE TURTLES

INCLUDES "IF YOU LOVE SOMEBODY SET THEM FREE," "RUSSIANS" & "LOVE IS THE SEVENTH WAVE."



A&M RECORDS

ON ALBUM, CHROME CASSETTE & COMPACT DISC.

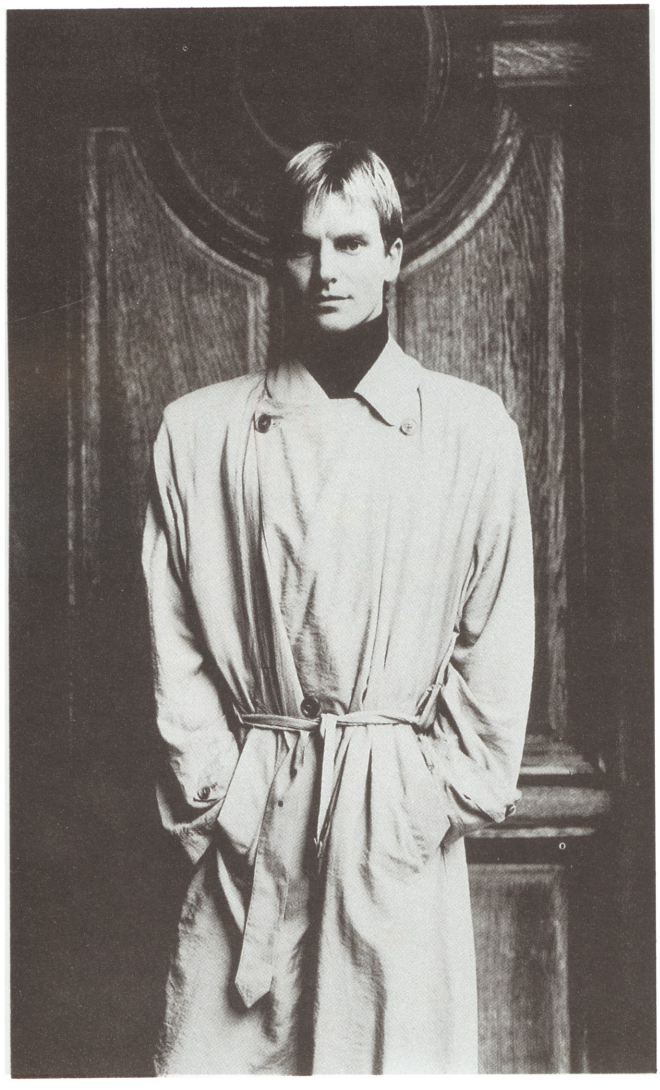
BRYAN ADAMS

RECKLESS

INCLUDES "RUN TO YOU," "SOMEBODY" & "HEAVEN."

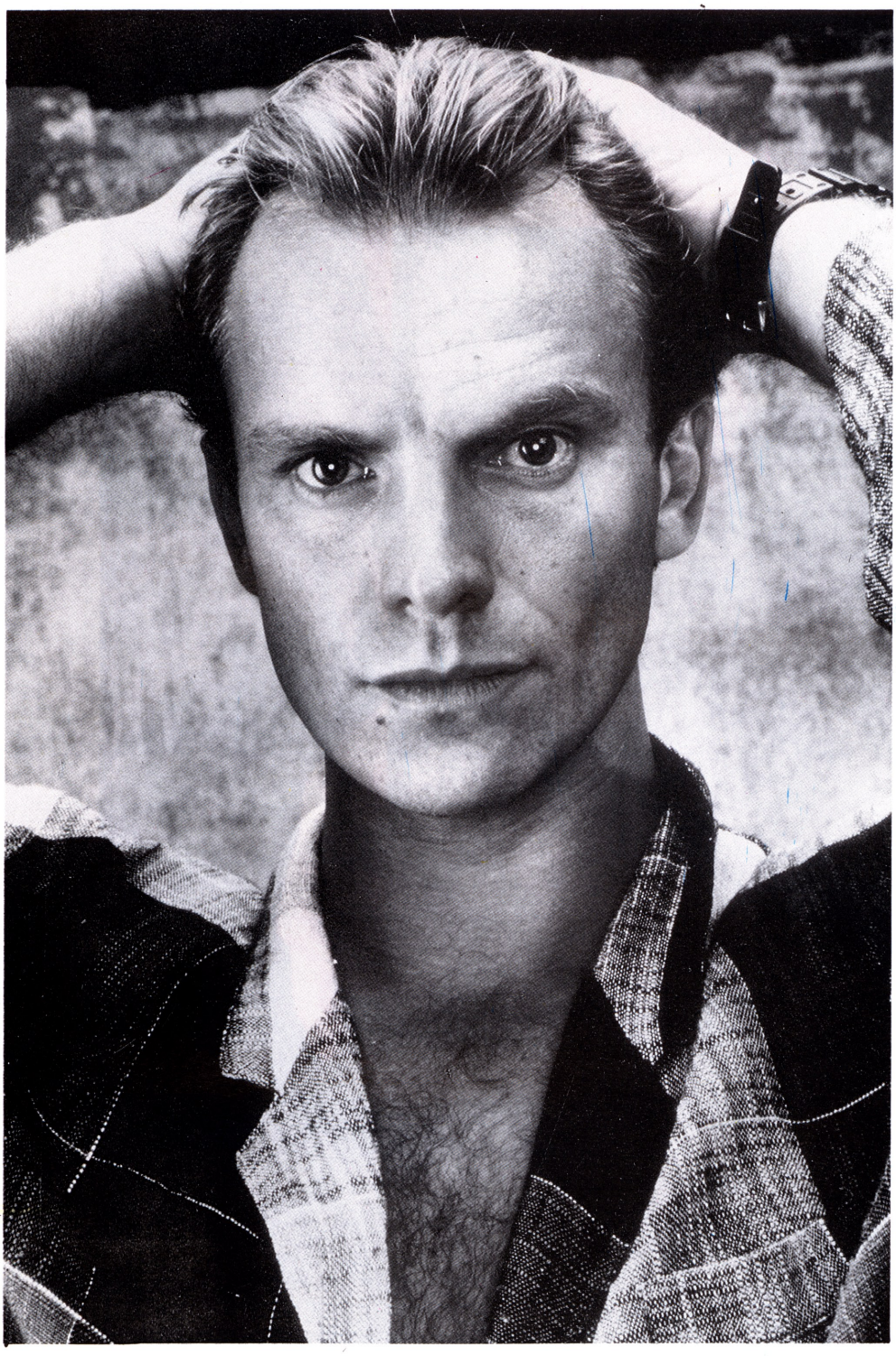
STING

In January of this year Sting gave an "open invitation" to the American jazz and rock community to come and play with him in a workshop he set up in New York. "When I put out the call, big names walked through the door, they wanted to play with me, to play my material. I was thrilled and excited."



By the end of the sessions Sting had discovered the four musicians with whom he wanted to record and play live for the next year: Branford Marsalis (Horns), Darryl Jones (Bass), Kenny Kirkland (Keyboards), Omar Hakim (Drums). "I ended up with those musicians because I thought they were the best players, and also because the way they related to me and to each other seemed right." ▶

S T I N G



Immediately after he had made his decision, Sting booked three dates at New York's Ritz on February 25th 1985, to take place seven days after the beginning of the group's official rehearsals together. "I did that quite consciously, to put us under common pressure. We had seven days to get a two-hour show together. Those rehearsals served as a galvanizing phenomenon, a phenomenon during which we became a group."

After the shows Sting and his new group, accompanied by backing singer Dolette McDonald and Janice Pendarvis flew to Barbados. There, at Eddy Grant's Blue Wave Studio, they recorded ten songs for "The Dream Of The Blue Turtles" produced by Pete Smith and Sting. "The reason I've made a solo album," explains Sting, "is not because of frustration with The Police, or because I wanted to make a statement along the lines of 'Right, now I'm going to do it my way, on my own.' I was simply interested to see how different it can be, playing with another band. But The Police have not split up. We simply needed some time apart to work on our own individual projects. When we come back together I'm sure that it will be better than ever."

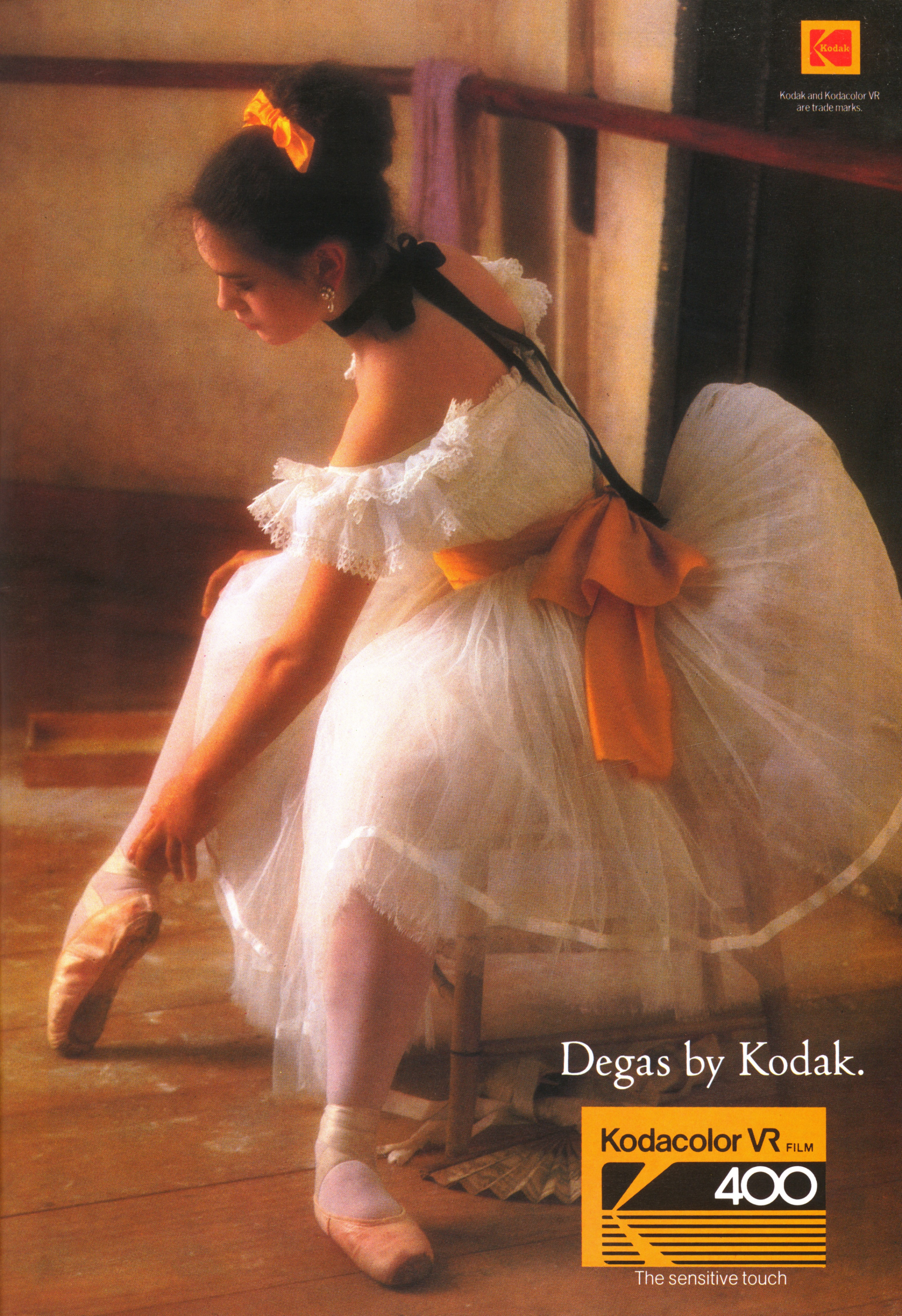
On May 22nd 1985 at the Mogador Theatre in Paris, the group played six nights. This was the start of a world tour that will see them playing extensively in Japan, Australia, Europe and the United States before ending up in Britain in February 1986.

This musical project is hardly the first solo venture for the Geordie, who for The Police has written and sung such hits as "Roxanne", "Message In A Bottle", "Walking On the Moon", "Don't Stand So Close To Me", "Every Little Thing She Does Is Magic" and "Every Breath You Take".

Since his Cinematic debut in 1979 as Ace Face in "Quadrophenia" he has progressed steadily as an actor through a wide-ranging, increasingly more prestigious variety of parts. This parallel development to his career as a musician has given him acclaimed parts in "Radio On", "Brimstone And Treacle" (from which his first solo single, the standard, "Spread A Little Happiness", became a top twenty hit), the BBC television play "Artemis 81", in which Sting played an Angel of Love, a musical performing spot in the film of "The Secret Policeman's Other Ball" and the elaborate science fiction epic "Dune".

On August 12th 1985, in an example of the synchronicity that he celebrated as the title of the last Police album, the next two films in which Sting appears both open on the same day. "Plenty", in which he plays opposite Meryl Streep, and "The Bride", in which he teams up with Jennifer Beales.

Sting seems content to pursue both careers at the moment, but as he says, "I really want to concentrate on the music until next year." But even now, while he's busy being a musician again, the cameras are never far away. The Paris concerts are being filmed by director Michael Apted ("Stardust", "Coalminers's Daughter") for a documentary movie which charts the formation of Sting's new group. "I don't want to be an actor, it's not my vocation, but I do enjoy learning the craft. There's nothing glamorous about making films, getting out of bed at six o'clock in the morning; but I can't rest on my laurels." ●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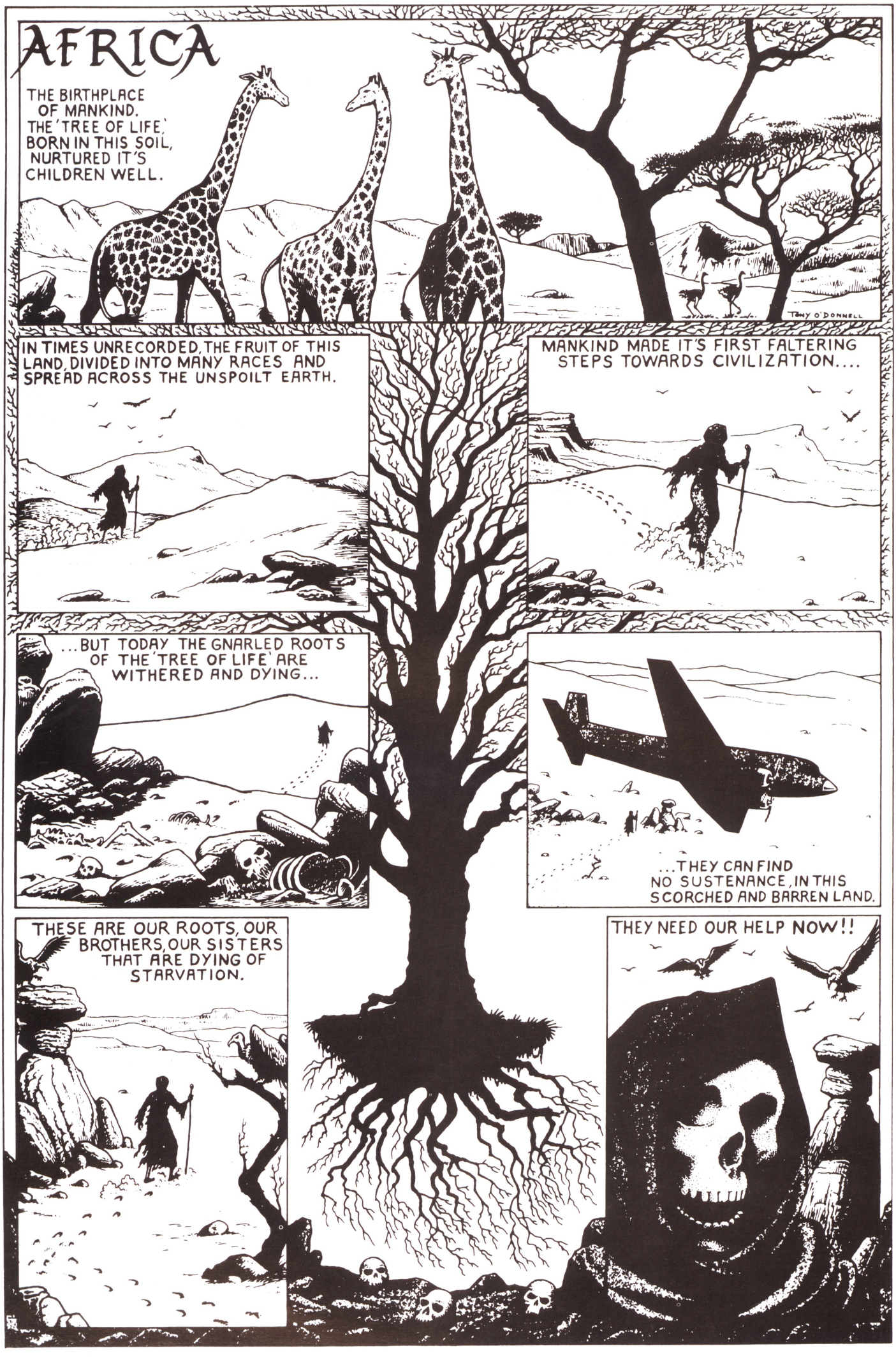
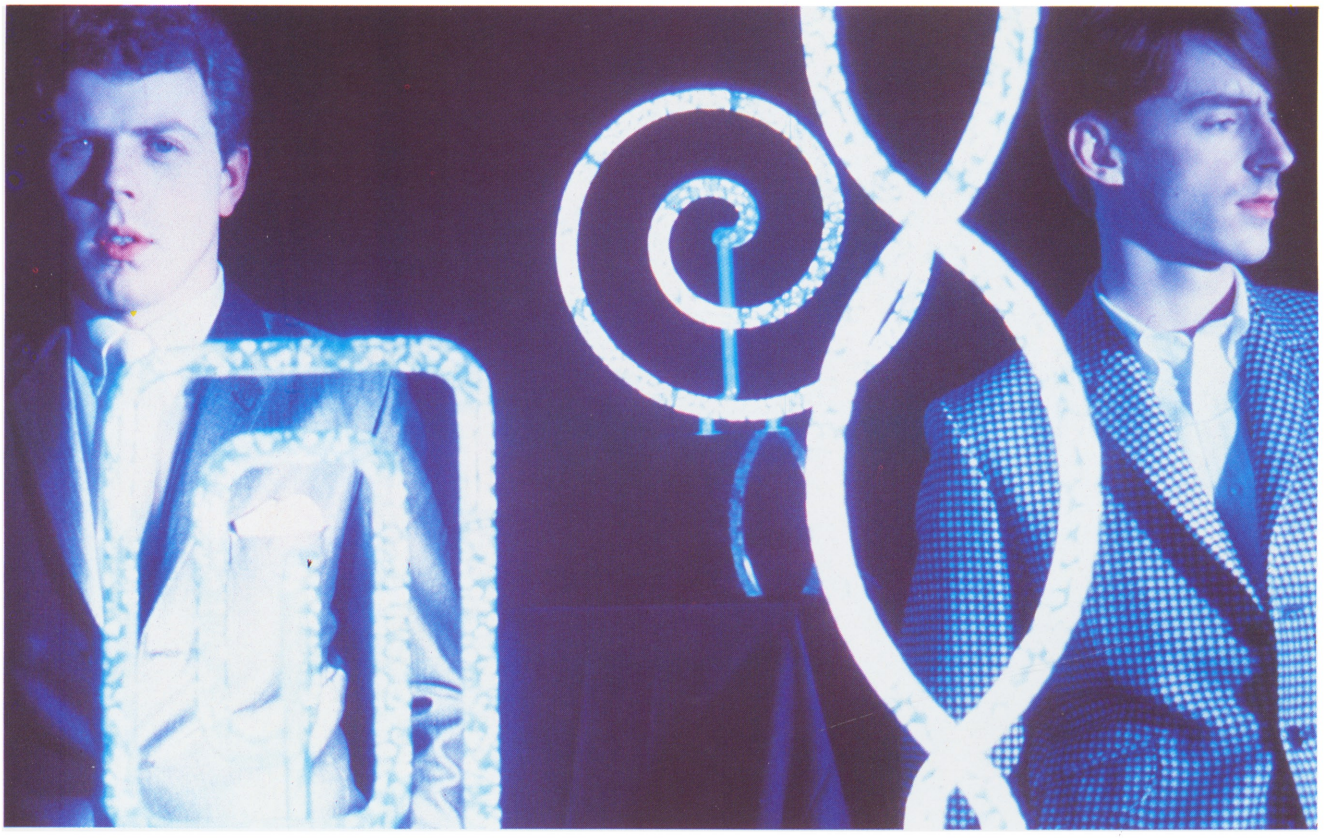

AFRICA
THE BIRTHPLACE OF MANKIND. THE 'TREE OF LIFE,' BORN IN THIS SOIL, NURTURED IT'S CHILDREN WELL.
TONY O'DONNELL
IN TIMES UNRECORDED, THE FRUIT OF THIS LAND, DIVIDED INTO MANY RACES AND SPREAD ACROSS THE UNSPOILT EARTH.
MANKIND MADE IT'S FIRST FALTERING STEPS TOWARDS CIVILIZATION....
...BUT TODAY THE GNARLED ROOTS OF THE 'TREE OF LIFE' ARE WITHERED AND DYING...
...THEY CAN FIND NO SUSTENANCE, IN THIS SCORCHED AND BARREN LAND.
THESE ARE OUR ROOTS, OUR BROTHERS, OUR SISTERS THAT ARE DYING OF STARVATION.
THEY NEED OUR HELP NOW!!

STYLE *COUNCIL*

Formed in early '83 by an ambitious Paul Weller and a bright eyed Mick Talbot, The Style Council have had many accolades heaped upon their shoulders throughout their hectic two year career.



"The Flanagan and Allen of today's pop scene," said The Times. "Two beaming faces that bring much joy and wisdom to our ears," commented Basta!, the leading Italian weekly, and even The Yorkshire Pint was moved to thunder, "didactically, dialectically and decisively, there's no-one near these two young lads."

Such diverse opinion reflects successfully the strategy behind one of The Council's Golden Rules: "Whatever happens, never stand still!" This policy has been more than evident throughout the two LP's and nine singles that The Council have decided to place on offer.

The Council's music rides through a vast variety of styles – not in a crash attempt to steal from others – but as a true reflection of their love for various musics. As the ancient Greek music philosopher Triangle said, "the most successful musicians have always been the ones who remain *fans,*" and the old man's words still ring true through the centuries. Paul Weller and Mick Talbot bring to their music that fan's sense of excitement, adventure and thrill. Their skill lies in naturally taking the qualities and feel of various musics and transplanting them into their own compositions.

Thus, at any given point, we will find The Style Council in all kinds of moods and colours, from the exuberant soul swing of their debut '45, *Speak Like A Child* to the English pop of their current vinyl veneer, *Come To Milton Keynes.*

Such an approach has inevitably led to derisive criticism from some quarters. "It's too varied," say some. "They're merely dabbling in the whirlwind of pop's pool," say another. But these criticisms are in fact compliments. The Style Council remain open to everything from Oscar Wilde to Barbara Cartland, Acker Bilk to Fairport Convention and Basil Rathbone to Benny Hill. ►

STYLE

In between lies a journey that has seen The Council establish themselves in various and differing positions: a quality pop band, international citizens, pranksters extraordinaire, stylish bods and committed fighters against an increasingly authoritarian society.

The Style Council believe in the power and mystery of pop and are attracted to it as a means of true communication. As Mick Talbot puts it, "We won't compromise, why should you?" and, of course, he hit the nail.

Therefore, throughout The Council's recordings we find a variety of words and rhymes to fit all kinds. On *Money Go Round* (their second '45) *The Whole Point Of No Return* (Off the debut LP *Cafe Bleu*) to the material on their second and finest LP, *Our Favourite Shop*, songs such as *Homebreakers, The Lodgers* and *Walls Come Tumbling Down,* we find The Council attacking the evil of the class system, the grit and despair of unemployment, the immoral behaviour of leaders whom *we* elect to represent us, and the blind stupidity that infest racists.

These themes lie central to their concerns of establishing a fairer and equal town for us to all live in, and as such have been attacked as "naive" for utilising their tunes in such a manner.

Water off a duck's back. "We have but the one chance to improve ourselves," says Paul Weller. "It's not our fault if others decide not to take it. Look upon us like you would a bottle of Ribena – we stand for our children and their children's children!"

How true and of course The Style Council are always prepared to put their moolah where their mouths should be. Their debut live show was a fund raiser for CND, Merseyside Unemployment Centre and the Liverpool 8 Law Centre. They have donated royalties from their records to CND and the Hunt Saboteurs Association, and through The Council Collective single, *Soul Deep* which featured an all star line up of Jimmy Ruffin, Junior Gisgombe, Martyn Ware from Heaven 17, Leonardo Chignoli from Animal Nightlife, plus fellow Councillors Dee C. Lee, Vaughn Touloyse, Steve White, and

COUNCIL

Dizzy Heights, they managed to raise £10,000 to supply food for striking miner's families, as well as money for the widow of a taxi driver killed during the dispute.

They have also involved themselves in the International Youth Year of which Paul Weller is president, as well as lending support to Labour's Young Socialists in their fight to establish trade union rights for all those on the Government's exploitative YTS Scheme. And if people think that such activity, "never changes things," and "I can't do anything about it," they might like to know that the recent Government proposals to conscript everyone under 18 who is a school leaver onto their scheme, have recently been shelved.

As their last single, *Walls Come Tumbling Down* states, if everyone bands together then you can't lose. Check it!

If such activity goes against the grain of the bright colourful world, where everyone has a suntan and automatic entry to Stringfellows, that today's pop tries to push upon us then so be it: The Council stand for truth and justice not greed and vanity.

If such a position tends to paint The Style Council in a dour hue then nothing could be further from the truth. Their music reflects and involves all of the feelings that life bestows upon us: the excitement of first loves, the tenderness of regret, sensuous souls on songs such as *Long Hot Summer* and *You're The Best Thing* and *The Boy Who Cried Wolf,* happy rush on a tune like *Headstart For Happiness.*

In their music you will find humour with anger, hate mixed with raw love, exploration dangled against classic melodies. They are not perfect. They contradict themselves. They create their own valuable space and hope to invite you in. They are the culmination of all kinds of art: suedehead culture and the Hammond organ, beach wear and sunny days licking ice cream under oak trees, films from the '20s and haircuts from the '80s, Tony Hancock mixed with Joe Orton, The French Revolution and the Campaign for Real Ale, the Bells Of St. Bow and St. Mark's Square in Rome, Blue Note jazz and rural Swiss mountain music.

All this and more: "We are suitcases who will remain forever open," said Paul and Mick on a recent retreat in Guildford, "carry us on." ●

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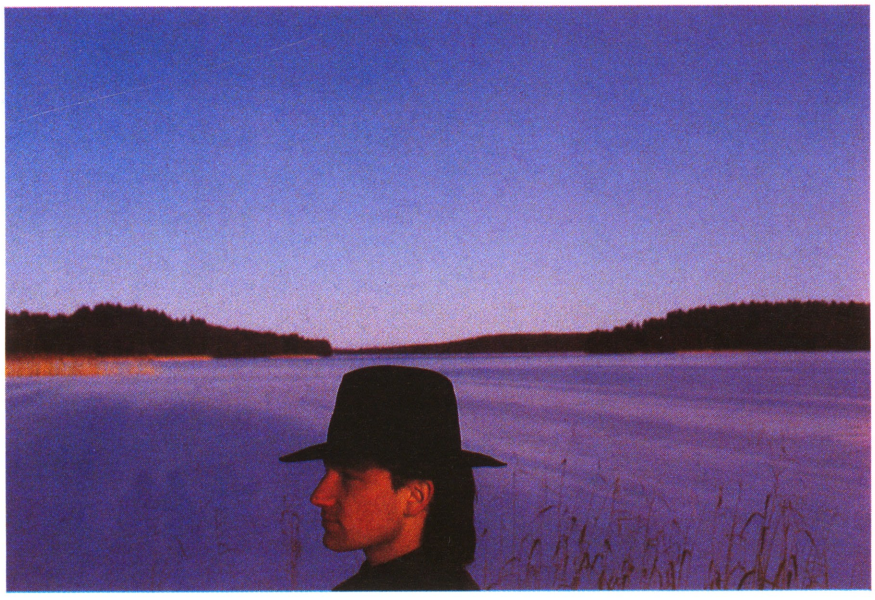
ISLAND

U2



1978 Summer: U2 form in Dublin – The Edge (guitars, piano and vocals), Bono (vocals, guitar), Larry Mullen (drums) and Adam Clayton (bass).

1979 December: U2's first London concerts. Club gigs such as The Hope and Anchor (with an audience of nine people) and the Rock Garden. This period also sees the release of U23, a three track e.p. which gives U2 their first chart success in Eire. The record is unavailable elsewhere.

1980 January: U2 win five categories in The Hot Press (Ireland's leading rock magazine) Readers Poll.

April: U2 sign to Island Records.

May: 11 O'Clock Tick Tock, U2's debut British single (produced by Martin Hannet) is released. The band spend most of the summer touring Britain.

August: A Day Without Me is released. U2 return to Dublin to begin work on their debut album.

October: Boy, produced by Steve Lillywhite and recorded at Dublin's Windmill Lane Studios, is released. The record is unanimously acclaimed by critics and public alike. At the same point their third single, I Will Follow, is also released. U2 embark on a major British tour and then travel to Europe for their first shows in Belgium and Holland.

November: U2 return from Europe and embark on a short club tour of America's East Coast; the dates are the band's first in the U.S.

1981

January: U2 collect nine firsts in The Hot Press Reader's Poll.

February: U2 close major UK tour with a headlining show at London's Lyceum Ballroom. Such is the demand for tickets that over 700 people are locked out. They also appear, for the first time, on The Old Grey Whistle Test. The following day U2 fly to America to start a three month tour. ►

U2

April/May: The U.S. tour closes with concerts at New York's Palladium and Santa Monica Civic Center. Boy, meantime, charts in America.

June: U2 return to Britain to play the Hammersmith Palais. The following month Fire, completed during a break in their U.S. tour at Compass Point Studios in Nassau, is released. Fire gives U2 their first British chart single. The remainder of the summer is spent recording October in Dublin with Steve Lillywhite once again at the controls.

October: The release of Gloria gives U2 their second chart single. October, itself, charts at number 11 on its first week of release and within a month has earned the band their first silver disc. Throughout the same month U2 play an 18 date, sold out tour, of Britain.

November: U2 return to America for the first part of the October tour.

1982 January: U2 play their first Irish tour for over a year, finishing with a concert at the RDS in front of 5,000 people. Later the same month U2 return to America to complete the October tour that includes shows with the J. Geils band.

March: A Celebration is released and gives U2 their third hit single. During the summer the band headline a number of European festivals and also play Gateshead – in north east England – with The Police. The autumn is spent writing and rehearsing the War album.

December: U2 play short, six date, sold out, UK tour. After Britain the band travel to Europe and then on to Ireland, showcasing songs from War for the first time.

1983 January: The release of New Years Day gives U2 their first top ten hit in Britain.

February: U2 start 27 date, sold out, tour of Britain.

March: War, produced by Steve Lillywhite, is released. It enters the L.P. chart at Number One. As the tour finishes, Two Hearts Beat As One is released, giving the band their fifth hit single.

April: U2 embark on a three month US tour. Within a month War enters the US top ten and the band are awarded their first American Gold Disc. The tour finishes with U2 playing a series of stadium gigs to over 10,000 people a night.

August: U2 headline A Day At The Races in front of 25,000 people at Dublin's Phoenix Park.

November: Under A Blood Red Sky, U2's first live disc is released. It enters the UK charts at number 2. At the end of the month the band travel to Japan for their first concerts in the Far East.

1984 January: Under A Blood Red Sky attains Platinum status. War notches up its 12th consecutive month on the UK charts.

March: In the 1983 Rolling Stone Writers Poll, U2 are voted 'Band Of The Year'.

May: Work begins on a new album with Brian Eno and Daniel Lanois as producers. The new album is recorded at Slane Castle and Windmill Lane Studios in Ireland.

August: U2 play New Zealand, the first shows in a world tour.

September: Pride (In The Name Of Love), the first fruit of the new U2/Eno/Lanois collaboration, is released, eventually reaching number three and earning the group their first ever Silver Disc for a single. U2 continue their world tour with shows in Australia, playing to over 60,000 people at five shows in Sydney and to over 30,000 in Melbourne. At the end of the month U2 travel to Europe with four albums in the Australian charts and Pride at number four.

October: The release of The Unforgettable Fire, U2's album produced by Eno & Lanois. The record charts at Number One. The tour continues with concerts in France, Belgium and Holland.

November: U2's first British concerts for over 18 months which include two shows at Wembley Arena.

December: U2 continue their tour with a series of concerts on the East Coast of America finishing with two concerts in Los Angeles and San Francisco.

1985 January: U2 tour in Europe.

February 25: The band play in Dallas, the start of a massive U.S. tour which stretches through to the beginning of May.

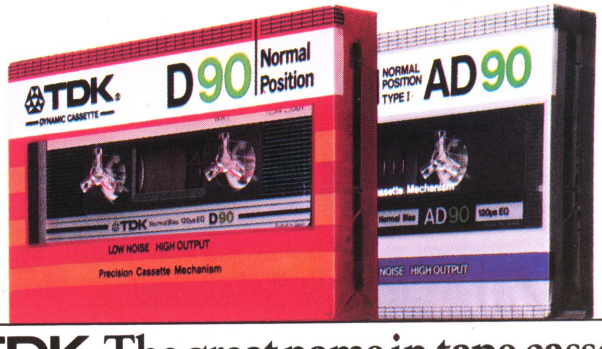
April 1: U2 headline Madison Square Garden in New York. Rolling Stone magazine call U2 "the band of the Eighties".

April 22: The Unforgettable Fire, the title track from the band's album, is released as a single in Britain. The following week it enters the UK chart at number 8.

June 22: U2 play the Milton Keynes Bowl, the band's only British date this summer.

June 29: The band returns to Ireland to play Croke Park in Dublin. A 50,000 plus audience is anticipated. ●

'HEAR NO EVIL.' GEORGE HARDIE.



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Caring in Concert

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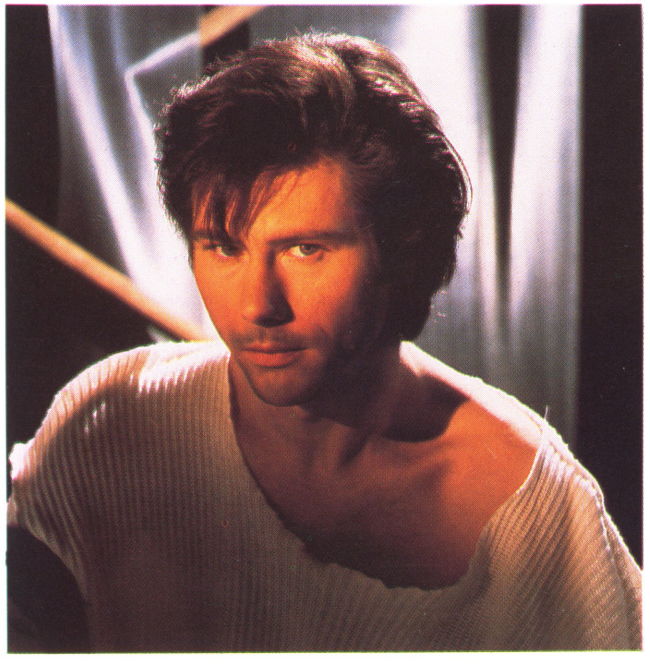
ULTRAVOX

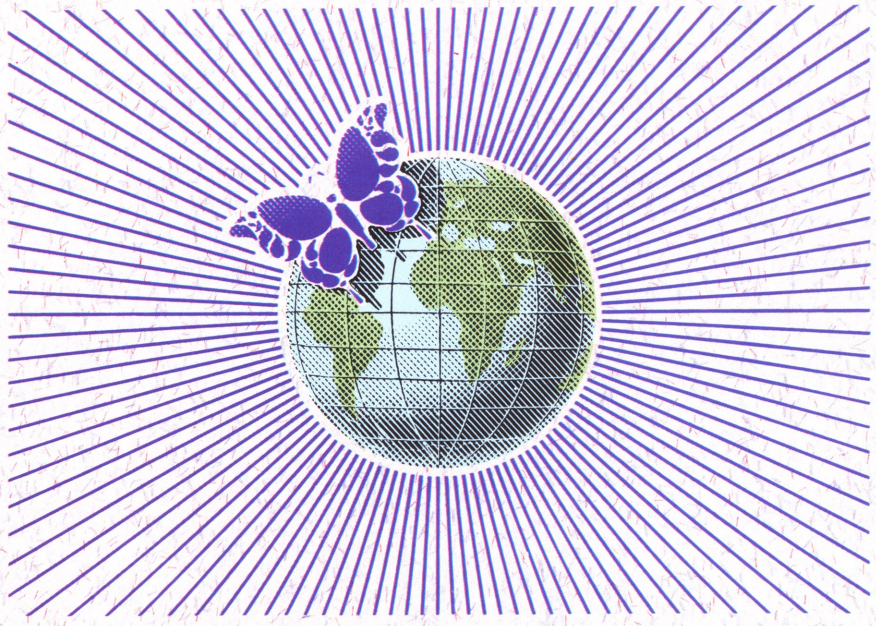
Following Midge Ure's involvement in the writing and production of the Band Aid single and his work as a trustee of the Band Aid Trust, Ultravox have interrupted their first official holiday in five years to appear at Wembley.

Their last album "The Collection" was, says the band, "a summary of what Ultravox have done in the last five years." All four of Ultravox's previous albums – Vienna, Rage in Eden, Quartet and Lament – are represented by tracks on the collection and songs such as "Vienna", "Dancing With Tears In My Eyes" and "Love's Great Adventure", are no small reminders that Ultravox have been musical innovators over the last several years.

While Midge Ure, Chris Cross, Billy Currie and Warren Cann won't be starting work on a new Ultravox album until later this year, Midge has just completed a solo LP for release in September. ●

ULTRAVOX





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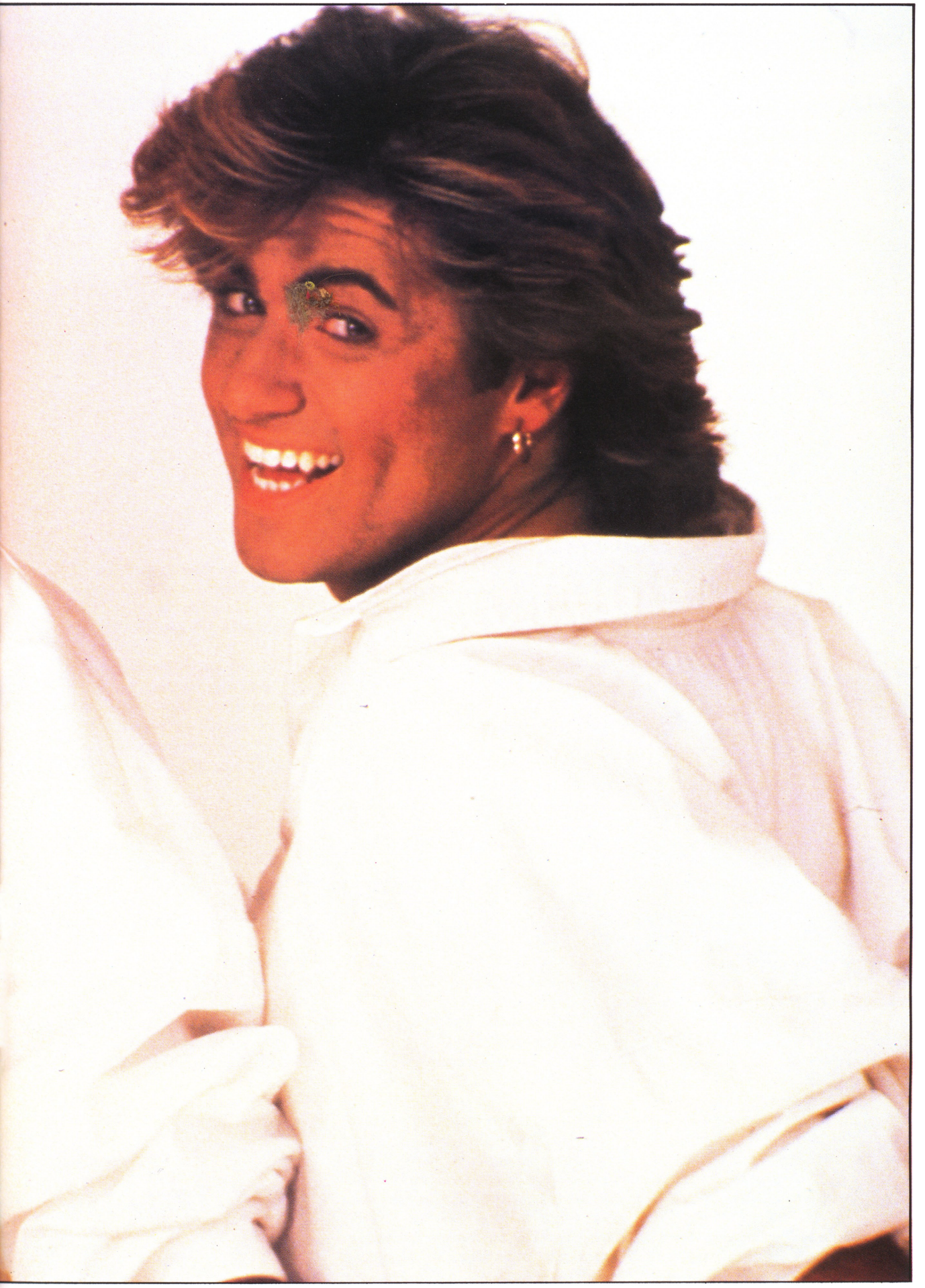
WHAM!



He wasn't sure what he had meant by "go for it". He hadn't heard the telephone so he knew it couldn't be that. All he could do was rely upon an instinct that told him his pal was right.

George and Andrew didn't have anything better to do anyway. Activities are limited in an around the environs of Bushey and Radlett, just North of London. So when one of them snapped "the young guns... go for it...", they only had one decision to make.

What would they call themselves if they were to ever make it big?

Wham sounded just fine to them, and it rhymed with "bam".

A string of Top Ten singles, two albums and enough suntan lotion to really brown off the pop warhorses who reckoned the number one slot to be their exclusive domain and Wham! music is what every pair of young ears needs for lubrication. And once the shell likes are functioning, feet will tap and hearts-a-flutter.

George Michael and Andrew Ridgeley lived by their own maxim. They went for it and they got it – as much "it" as they can handle.

If one thing signifies pop it is the meteoric speed with which its heroes are hurtled into stardom. Wham even found a short-cut. "Young Guns (Go For It)" shot to No. 3 in Britain in November of 1982. By the summer of last year the pair's first album, the cheekily named "Fantastic", crashed straight in at No. 1 and in the spring of this year they evened the singles score with "Wake Me Up Before You Go Go."

So much has been written about Wham! – it is inconceivable that their story isn't known; that they went to the same school, George the shy one and Andrew the gregarious one. They were inseparable and music was the common denominator.

Soul music was their lifeline which they hung on to in a school band and with regular trips to clubs.

They wrote some songs and recorded a handful of rough demo tracks. One was a ballad called "Careless Whisper". They both wrote it but it meant something special to George. That's another story. Suffice to say that it appealed to the right people and soon the duo, barely out of school, were in a recording studio.

"Wham! Rap" chased "Young Guns (Go For It)" up the charts. It utilised another solid funk beat. The balance of pop and soul together and Wham! were inside the Top Ten again and a few months later they made it a hat trick with "Bad Boys."

The summer hit of that year was the Mediterranean cocktail "Club Tropicana", with its accompanying beach-life video, it was the icing on the Wham! cake.

The cherry that was to top the cake off was put in place a couple of months later. It came in the shape of "Club Fantasic", the pair's first British concert tour. Sponsored by a sportswear company, there were more shorts on stage than in a lobby correspondent's bar, and judging by the behaviour of their fans, Wham shorts are even more intoxicating.

"Wham-Mania", screamed Fleet Street as it followed the hysterical scenes on the sell-out tour the length and breadth of the country.

The early part of 1984 was spent writing material for the "Make It Big" album. It was recorded in the South of France – and the first taste of it was "Wake Me Up Before You Go Go". It became their first No. 1 single in May 1984 and it put them back in the public eye with a bang.

Hot on its heels was "Careless Whisper". The song they wrote in their pre-Wham! days didn't work as a duet and so it was given to George as a solo single. That, too, went to No. 1 – and the video for that, shot in Miami, raised a few eyebrows.

Then there was "Freedom", reckoned by many to be their best record to date, and "Make It Big" the Autumn event of '84.

Perhaps if he'd known then what "go for it" meant he might have taken a deeper breath first.

WHAM!

nothing moves faster. ●

The difference is clear

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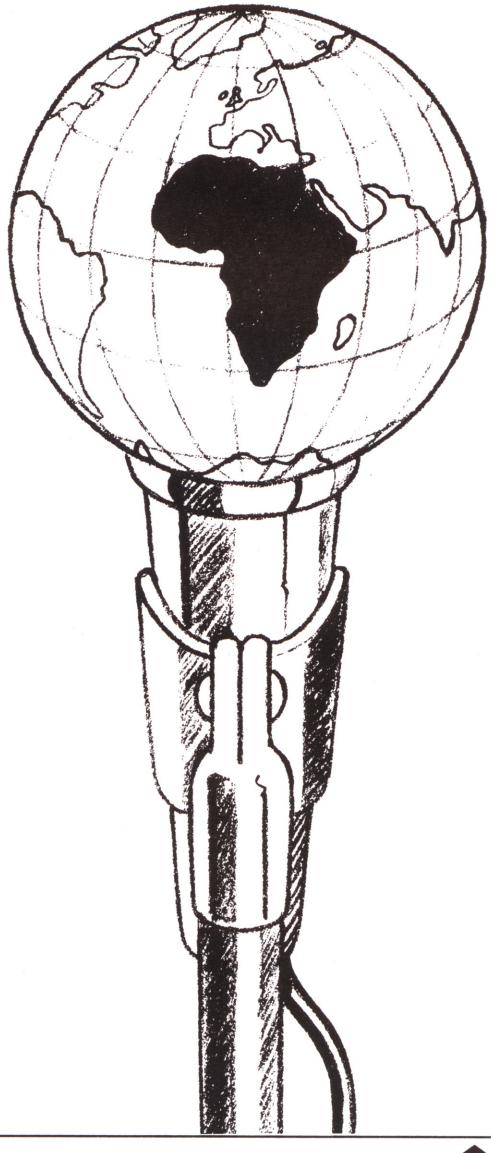

WHSMITH
BEST WISHES

THE WHO

1965 Peter Townshend's rock anthem "My Generation" becomes a rallying call for a generation of Mods.

1967 The Who make a major impression on the US market at the Monterey Festival along with stars like Otis Redding, Jimi Hendrix, Steve Miller Band and Janis Joplin.

1969 The Metropolitan Opera House in New York plays host to The Who performing "Tommy" and they become stars of Woodstock.

1971 The Who establish another first by playing a concert for Bangladesh on one of England's hallowed cricket grounds. ▶

THE

1972 Lou Reizner's orchestrated version of "Tommy" is performed with a galaxy of stars on stage in London, including the late Peter Sellers, Rod Steward, Stevie Winwood, Bill Oddie and David Essex.

1973 "Quadrophenia" proves the Townshend concept to capture that Mods and rocker era in a double album and the group bravely play it on stage on tour in its entirety.

1974 The Who pioneer rock concerts at British football grounds and pack the London Charlton Ground with 70,000 people. Ken Russell's "Tommy" movie makes number one in the US charts and establishes a hat-trick for the double album opera.

1975 Roger Daltrey received ABC Theatres Award as "New Star Of The Year" for his acting debut in "Tommy" and Townshend is nominated for an Oscar for the musical soundtrack.

1977 The Who continue to smash sales records with another transatlantic album "The Who By Numbers" and Top Ten single "Squeeze Box".

1978 Work is commenced on "The Kids Are Alright" movies and new album "Who Are You". Keith Moon's death in September.

1979 The new look Who with drummer Kenney Jones, shatter box office records on the American continent and spearheading European concerts with a prestigious concert prior to the Cannes Film Festival to introduce their entry into the world of film.

1980 "McVicar" smashes box office's throughout the UK and eclipses even the new James Bond movie in most areas. Daltrey receives unanimous acclaim from critics. Pete Townshend's solo LP "Empty Glass" released to universal critical acclaim and scores heavily in US and UK charts.

1981 The Who back to their roisterous best on stage for UK tour with album "Face Dances" and single "You Better You Bet".

WHO

Since The Who's final album "It's Hard" and their spectacular US Tour in 1982 the band members have all been busy:–

Pete Townshend is currently finishing a solo album scheduled for release in October. He is also completing "White City" a self-penned feature film in which he stars. Pete is active in the literary world as an editor for Faber and Faber. This year has also seen the publication of his book of short stories "Horses Neck". He runs his own studio and recording complex and continues his work for the Anti-Heroin Campaign, Chiswick Family Rescue and other charities.

Roger Daltrey is also completing a solo album scheduled for September release. Roger's acting career continues to flourish and to follow up such successes as his starring roles in "Comedy Of Errors" and "The Beggar's Opera", plans are in hand for a major film role. He is also developing his film project about the Kray Brothers.

John Entwistle is about to start recording with a new band that he has put together consisting of former members of other well-known bands. He also has plans for another solo album. He has devoted much of his time since the last Who tour to writing as well as working continuously both live and in the studio. John has just released an instrumental tape and video for budding bass guitarists.

Kenney Jones has been working on various projects including the successful ARMS concerts, which included dates at the Albert Hall and a USA tour, and the Willie and the Poorboys album and video, which is also in aid of Multiple Sclerosis Research. He has recently completed work on his own recording studio and plans to record a solo album. Kenney has recently obtained his licence as a helicopter pilot. ●

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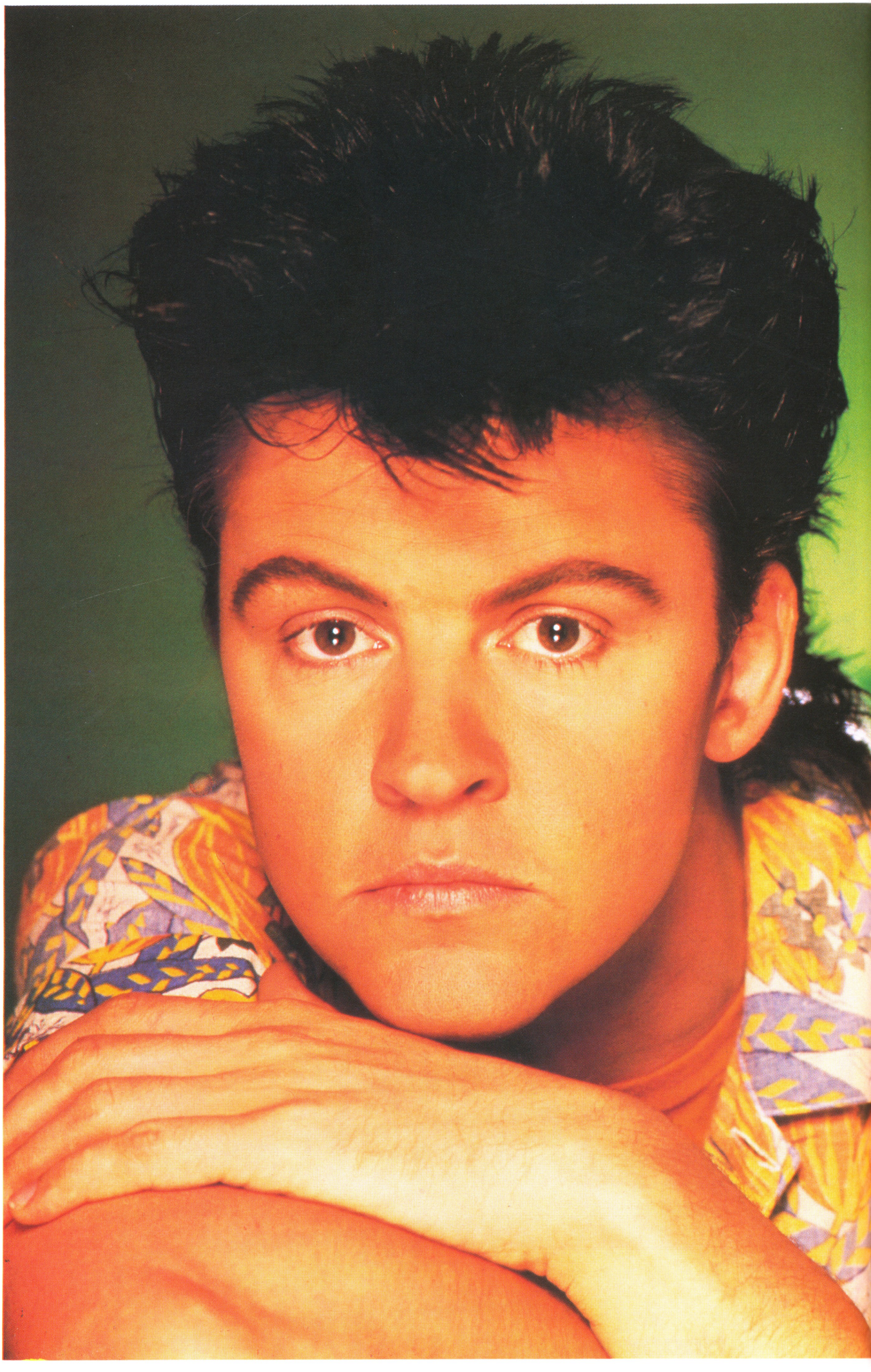


PAUL YOUNG

Familiar though his music has become, the past year has been far from smooth sailing for Paul Young. Well publicised voice problems rocked the escalating momentum of his singing career during 1984, and it is now well over 18 months since the release of "No Parlez", the album that launched Paul's solo orbit and went on to become CBS's most successful domestic release since the company began its UK operation back in 1965. ▶

PAUL YOUNG

The long awaited follow-up, recorded during the cold winter months in rural Sussex, is finally set for release on March 25th. It's called "The Secret of Association", and if an air of natural trepidation visited the sessions, the music vigorously belies such human considerations. "Association" is as buoyantly confident as its remarkable predecessor; another flawless collection of yearning ballads, imaginative covers and hard edged soul.

Produced by Laurie Latham, "Association" offers eleven tracks: six covers and five new songs written by Paul and his long time collaborator Ian Kewley. Among them are Paul's new single, a sweeping version of Daryl Hall's "Every Time You Go Away", and a couple of already familiar pieces, the lushy choral "Everything Must Change" and the dramatic tour-de-force "I'm Gonna Tear Your Playhouse Down", which Paul was inspired to record after hearing Ann Peebles' version of the same song.

Elsewhere there's a poignant reading of Tom Waits' "Soldier's Things" which is neatly complemented by "One Step Forward", an in-house collaboration that both questions and laments military life, and thus introduces subject matter entirely new to Paul Young's repertoire. Other tracks include "Bite The Hand", "Standing on the Edge", "Tomb of Memories", "This Means Anything", "I Was In Chains" and "Hot Fun".

The Royal Family – Paul's backing group – has undergone a few changes in the past year, with Johnny Turnbull replacing Steve Bolton on guitar and three black male singers, George Chandler, Jimmy Chambers and Tony Jackson, taking over from The Fabulous Wealthy Tarts (Maz Roberts and Kim Leslie), and the addition of Matt Irving on keyboards. Remaining still are Paul's writing partner and keyboard player Ian Kewley and the rhythm section of drummer Mark Pinder and bassist Pino Palladino whose eerie phrases add so much to the setting of Paul's music.

The years of apprenticeship that Paul Young underwent on his ride to "No Parlez" have been faithfully chronicled in a score or more of magazine articles over the past two years, and tales about The Streetband and "Toast", hard-working Q-Tips and Vauxhall car factories, now seem as snugly familiar as the hit songs on his breakthrough album.

Of all the times past, Paul reflects on his years with The Q-Tips as the formative years. Before then he'd never had an opportunity to deliver in his preferred style, the unholy brew of rhythm and blues tinged with plaintive gospel that came to be known as soul music. In this respect Paul Young was an outsider – his '70s peers like Led Zeppelin – and his early groups offered little more than lessons in musical competence and workaday professionalism.

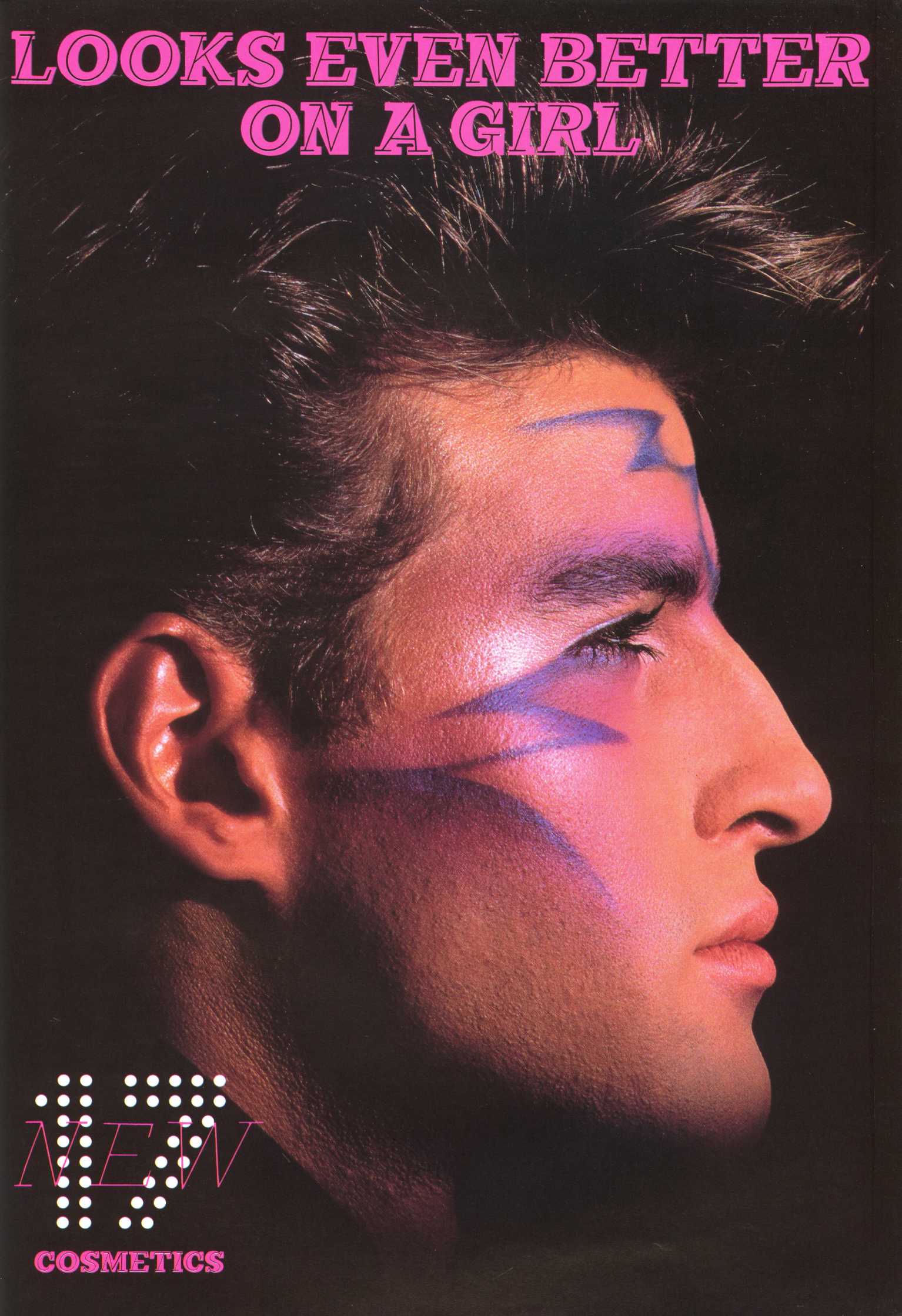
Then in 1979, came the Q-Tips. Three years together, 700 odd shows, up and down the country like National coaches, an eight piece soul revue dressed for the ball, they were loved wherever they went. Their singer became a showman and if the band's bank balance ever troubled him, such matters were washed away as The Q-Tips reeled off a nightly programme of joyous soul favourites to audiences that never sat still.

When The Q-Tips called it a day Paul signed a solo deal with CBS, retained the services of their keyboard player Ian Kewley, and set to work on "No Parlez". Launched into the tidal wave of acclaim that accompanied his number one single "Wherever I Lay My Hat", the album gradually picked up sales figures that began to resemble telephone numbers. Paul was a star within six months, his first solo tour was a sell-out and his opinions on matters as diverse as clothes, cars and girls were eagerly sought.

Mildly embarrassed about all the fuss he was causing, Paul embarked on a hectic touring schedule as 1983 turned into 1984. Extra British shows were slotted in and a long European tour was followed by his first trip to America. Two weeks into the six week tour the vocal strain was beginning to tell but Paul carried on regardless. The cost of this professionalism was the temporary loss of the top six notes in his range.

Specialists were called in and a long and frustrating period of recuperation followed. He was forced to cancel a big show with Elton John at Wembley Stadium, US tour plans were deferred and the follow-up to "No Parlez", originally scheduled for last autumn, was delayed until now.

Paul returned to the concert stage late last year and whatever forebodings might have attended his early shows, the climax to the tour – two nights at Wembley Arena on December 11th and 12th – was a triumphant return. ●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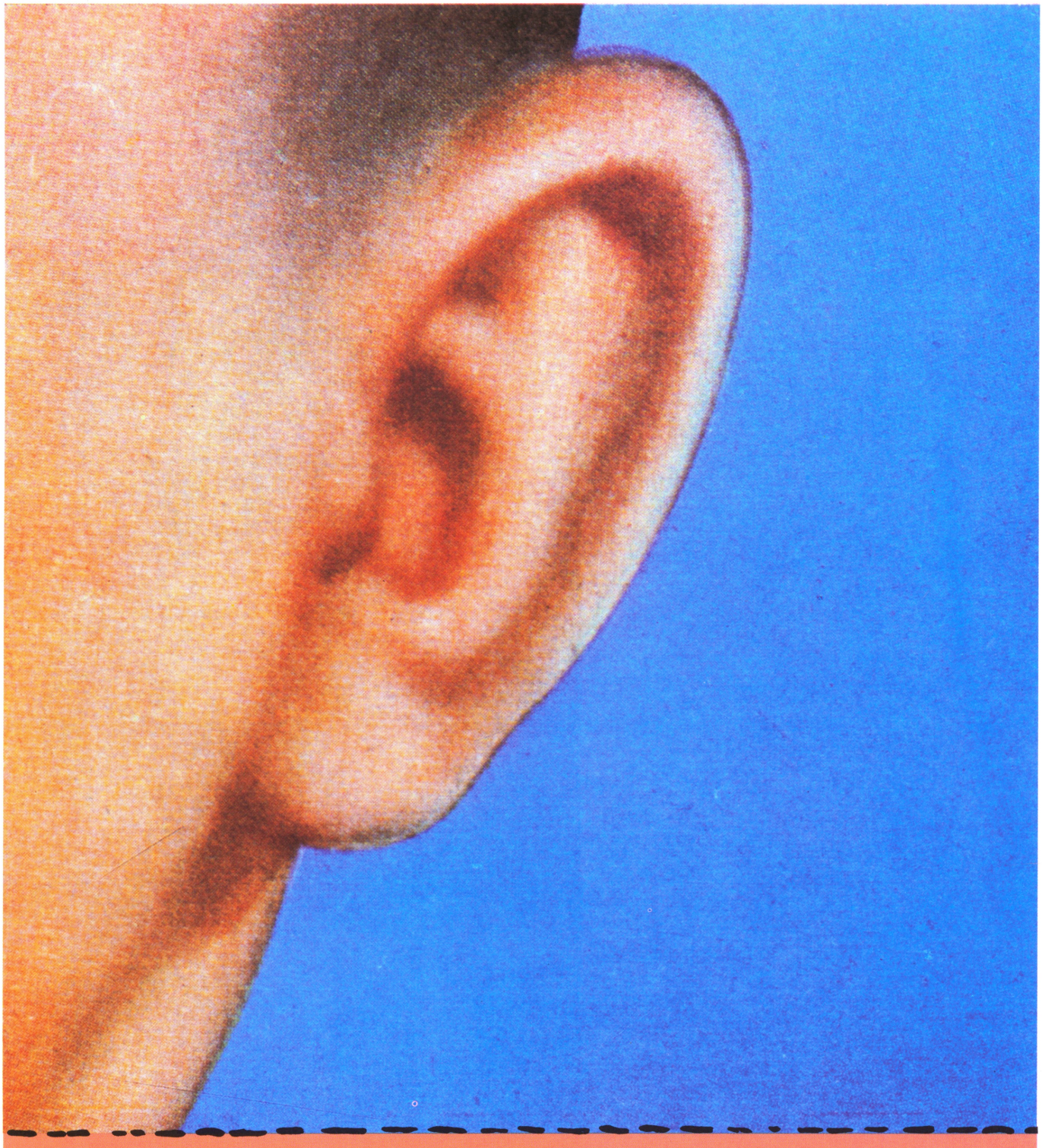

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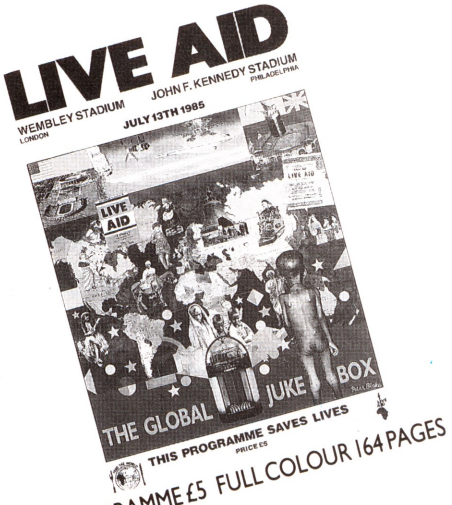

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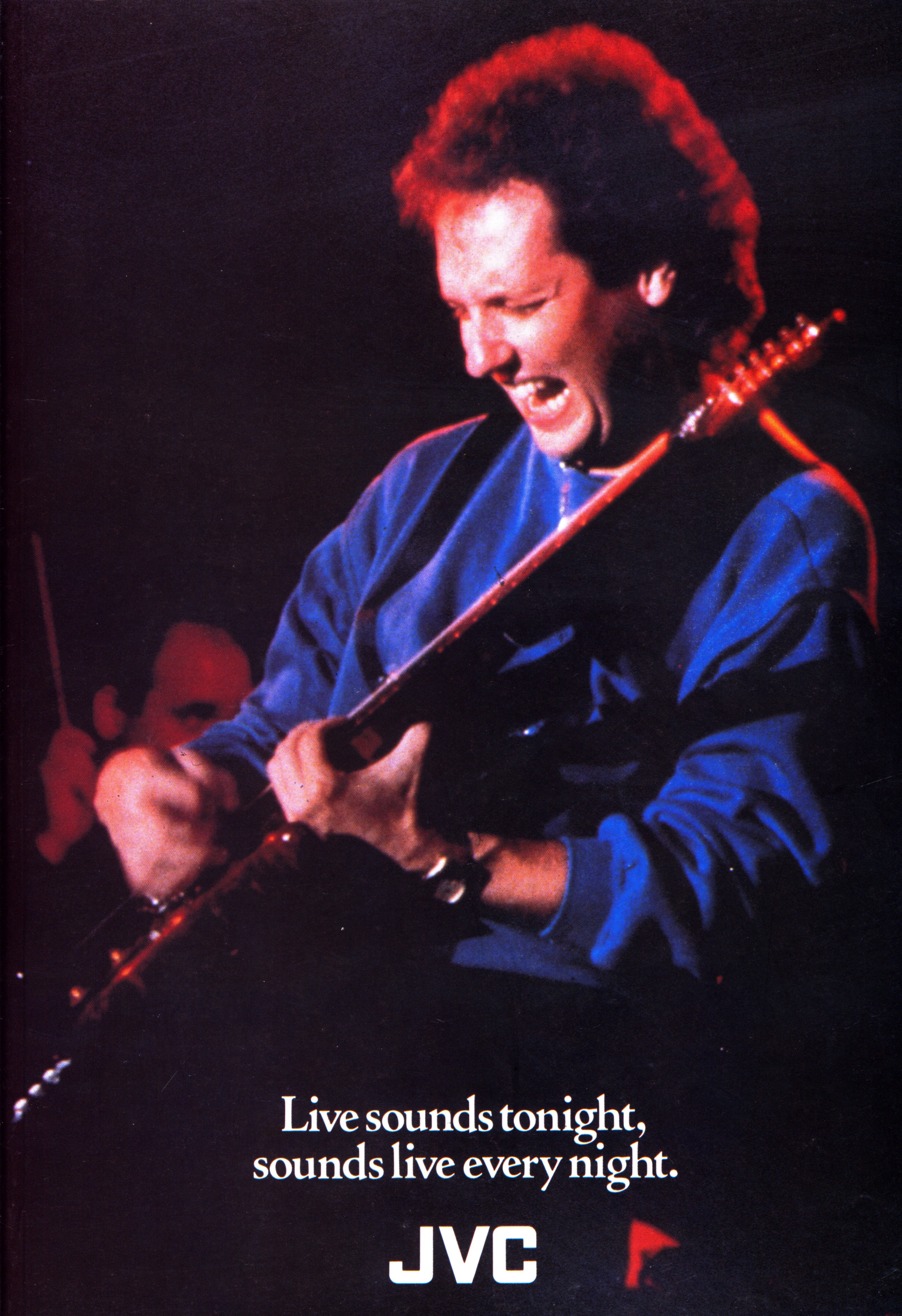
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